

# DRAMATIC MIRROR

OF THE STAGE AND MOTION PICTURES

MARCH 3, 1917

PRICE TEN CENTS



**ROBERT RENDEL AND ELISABETH RISDON**  
In Granville Barker's Comedy, "The Morris Dance"



### THIS WEEK'S MIRROR COVER

The American stage has England to thank for the two young players who appear on this week's cover in a scene from Granville Barker's "The Morris Dance," presented by Winthrop Ames at the Little Theater. They are Elisabeth Risdon and Robert Rendel.

After originating the character of Fanny in "Fanny's First Play," as produced in this country, Miss Risdon went to England, where she acted in a number of pictures, Hall Caine's "Manxman" among them. Her London stage debut was made in Lord Dunsany's "The Gods of the Mountain," the play that has caused so much comment in New York this season. In "The Morris Dance" she gives a vivacious portrayal of a normal English girl.

Mr. Rendel has had an unusually busy and varied season, first appearing in the short-lived "Happy Ending," then in "Hush," next in pictures, and finally in the Barker comedy. The outstanding success of his brief stage career was made in Sir Charles Wyndham's London production of "Ready Money."





# DRAMATIC MIRROR



OF THE STAGE AND MOTION PICTURES

VOLUME LXXVII

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## NEW YORK THE CRITERION

**Oliver Morosco Finds Stamp of Metropolitan Approval  
Necessary to Impress Audiences in Small Commu-  
nities—Productions in East and West Are  
Being Planned—Play by Louis K.  
Anspacher Accepted**

A transcontinental manager and producer—that is the achievement of Oliver Morosco, who came out of the obscurity of a Los Angeles stock company a few years ago to win fame and fortune as the producer of "Peg o' My Heart." Encouraged by the success of this comedy of a colleen, Mr. Morosco became more and more active as a manager and producer, until finally he controlled four theaters in Los Angeles. Not content, however, with merely a local reputation he soon acquired a playhouse in San Francisco, and there, too, prosperity attended him. At the present time he has stretched his Western chain of theaters as far as Denver. This Winter he has established the Morosco Theater in New York, with the intention of making it his chief Eastern producing center, and now he announces that he is shortly to begin the erection of another playhouse here, to be completed in the early Fall.

A MIRROR representative recently visited Mr. Morosco in his New York offices with a view to learning his plan of operation for the production of plays.

"I shall produce new plays at all my theaters," he said. "Some people have gained the impression that because I have finally obtained a New York playhouse I shall confine all my producing activities to it. But such is not the case. The West has been friendly to me, and I should be, indeed, ungrateful to disregard its judgment as valueless. All new plays tried out in the West, however, will be staged with New York as their goal."

"Then in spite of consistent success on the Pacific Coast you appreciate the fact that New York is the criterion of theatrical affairs," was the interruption.

"Most assuredly," he replied in his frank, engaging manner. "I would be a fool if I didn't. I may be well known in the Far West, and my judgment in the selection of plays accounted excellent, but I must depend upon New York for the knowledge and appreciation that the East, the North, and the South may have of my productions. You see, I cannot assume that my name has any significance in these localities, therefore, it is necessary that a New York stamp—the mark of authority and importance in theatrical matters—be attached to my enterprises."

Mr. Morosco explained how he began his career as a theatrical manager as the director of a stock company in Los Angeles and, meeting with continued success, decided to present a new play with the cast drawn from his resident organization.

"The plan worked out exceedingly well," he went on. "It flattered the the-

atergoers who had always associated new productions with New York and Chicago, and it spurred me on to carry out other cherished ambitions, among them to stage a play of which I was part author."

With becoming modesty he pointed out that he had no aspirations to be recognized as a playwright, but that he had "an occasional idea or joke" which he thought might be appropriate in a musical farce.

"I produced 'So Long, Letty,'" he said, "and it ran for over a year in Los Angeles. San Francisco was equally kind, but I knew that if the piece was to gain any favor with the rest of the country, it must have a New York run to its credit. Accordingly, it was brought here, and immediately found favor. To-day bearing the New York stamp of success, it has scored a hit wherever it has been presented."

"It has been reported in certain quarters that hereafter you are to devote yourself almost exclusively to the so-called high-brow drama," was suggested.

"I shall devote myself to whatever drama that, in my mind, possesses an appeal," he answered. "That is the only rule which governs me in the selection of plays."

Mr. Morosco said he maintained a large staff of play readers.

"Every manuscript that comes into my office is read, and a story and criticism of it are written. If the story is good but the criticism unfavorable, or if the story is bad and the criticism favorable I read the play. If both story and

criticism indicate that the manuscript is unmeritorious no further consideration is given. Of course, if merit is shown by both story and criticism the play is immediately accepted for production. Only this afternoon I accepted a play by Louis K. Anspacher, which I consider one of the best dramas of modern life ever written.

"I am constantly on the search for new authors," he said, "and though promising work by unproduced playwrights rarely comes to light here, it is always given fair and eager consideration."

### MRS. HAPGOOD PLANS ANOTHER PRODUCTION

**Producer of "Magic" Promises a Novelty in Her Next Play**

Encouraged by the success of her first productions—G. K. Chesterton's "Magic" and John Galsworthy's one-act "whimsy," "The Little Man," at the Maxine Elliott Theater, Mrs. Emilie Hapgood is planning to present shortly another new play. Details of her forthcoming enterprise will not be announced until it is ready for production, but it is said to be a work of startling novelty and appeal.

Mrs. Hapgood's association with the Stage Society for over four years, and her reported association with a prominent young producer gave her an intimate knowledge of the mechanism of the drama which undoubtedly provided the inspiration to undertake theatrical production on her own account.

Recognizing the merit of entertainment in "Magic," she immediately set about to obtain the American rights. After considerable disappointment her efforts were finally successful, and she thereupon leased a theater, engaged a cast and produced the play, which, in the opinion of the majority of critics, is one of the high marks of the season. Mrs. Hapgood, in addition to being the manager and producer of "Magic," designed the scenery of the play and supervised its stage direction.

## DRAMATIC SECTIONS MAY BE CUT

**Expected Abandonment of Sunday Supplements in New York  
Papers Likely to Lessen Theater Spreads**

The MIRROR learns upon excellent authority that several of the morning newspapers are considering the advisability of discontinuing various supplements of their Sunday editions owing to the high cost of paper and to the heavy increase of operating expenses since the beginning of the war. Should this plan be carried out it will undoubtedly have a serious effect upon the theatrical business as the theaters make their greatest advertising outlay in the Sunday papers. In recent weeks this advertising has covered practically a page and a half in the leading New York morning newspapers, in return for which extensive articles concerning the theater and its people have been printed. It is said that, in most cases, the revenue obtained from this source does not equal the expense of printing

the supplement which contains the amusement advertising.

The *World and Times*, it is stated, are the least affected of the entire group of morning papers by the high cost of printing materials. The former recently bought a paper mill at considerable expense and is now supplying its presses from its own property, whereas the *Times* is said to be enjoying the greatest prosperity in its history.

It is believed in theatrical circles that, if the various supplements, including that of amusements, are abolished from the Sunday editions, heavier amusement advertising will be carried in the daily editions. It is a question, however, in case of the establishment of such a policy whether the newspapers will consent to print so much "reading matter" concerning the theater.

## VIENNESE PLAYS ON THE DECLINE English Works Appear to Be Supplanting Old-Time Favorites

The reaction in the theatrical world against Viennese musical plays which had begun with the opening of the present season is believed in authoritative circles to have been greatly increased as a result of the "ruthless" submarine campaign of the Central Powers.

To a MIRROR representative a leading theatrical manager stated, recently, that if the Viennese operetta had not already run its course as a result of its overproduction in America the new submarine blockade will terminate its career in short order.

"Since the days of 'The Merry Widow,' which was practically the first musical play to come under the Viennese classification, there has been a steady stream of pieces from the banks of the Danube," he said. "Following hard upon the success of such London composers as Lionel Monckton, Leslie Stuart, Paul Rubens, Ivan Caryll and Sydney Jones, the tunesmiths from Vienna and Budapest swept the town with their waltzes and the Londoners had to take up their place in the background. There wasn't a season which didn't include one or more operettas by Franz Lehar, Leo Fall, Oscar Straus, and of late years, Emmerich Kalman. But since the theatrical styles in this country run in cycles it was inevitable that the Viennese pieces, following their monopoly of the musical comedy stage, would in a few seasons be completely relegated to the background."

This background, the theatrical man pointed out, was plainly in evidence at the beginning of the season.

"There have been only two musical plays produced in New York this season which could be classified as Viennese operettas—'Miss Springtime' and 'Her Soldier Boy,' and these have been so largely Americanized by Guy Bolton, P. G. Wodehouse and Jerome Kern, in one case, and Sigmund Romberg and Rida Johnson Young in the other, that they have lost most of their Viennese atmosphere."

"If war should come between this country and Germany a production of a musical play from Vienna or Budapest will, of course, be quite out of the question, and we will be compelled to rely entirely upon the products of American and English pens."

That the English musical play is beginning to be popular again is indicated by the fact that Charles Dillingham's only musical production of the season, "Betty," a piece imported from Daly's Theater, London, has been a success both here and on tour. Other English musical plays, productions of which are being contemplated here, are "Nina," "Theodore & Co.," and "The Light Blues."

IN these days when horrors in the high air above, the earth beneath, and the deep waters under the earth fill the daily press with groans and gore, thanks be to the newspaper which hands us a daily laugh.

First of these, and foremost, is the staid old New York Herald, which carefully features one department that's a riotous scream. I refer, of course, to the paragraphs which gravely give the whereabouts of fashionable people, mentioning by name persons of prominence as being at this, or that, or the other theater on the previous evening.

It is ten to one that if you gaze in awe upon your favorite Astor or Vanderbilt, or Gould at the opera on any particular evening, you will find in the next morning's Herald that the individual who captured your gaze was among those present at the Hippodrome, or the Gaiety, or at the Winter Garden.

But sometimes they really fall by accident into a statement of fact. Such an instance occurred a few days ago when a paragraph enumerating persons of high social prominence who had visited the Hippodrome on the previous evening included the name of Miss Vera Murray. Miss Murray was really in the audience at the big show on the evening indicated. And she certainly was the prettiest girl present. But as her social prominence consists in the fact that she is Charles B. Dillingham's very efficient stenographer, she must have laughed to see her name listed among the idle rich in the Herald's society column.

I wonder if you know that Taylor Holmes belongs the honor of first giving to Bernard Shaw's "Candida" an American production?

Mr. Holmes produced "Candida," playing Marchmont, himself, in Chicago in 1899, some four years before Arnold Daly's first presentation of the piece at the old Princess—an event as you probably remember that preceded its later run at the Berkley.

I am moved to this reminiscence by a pleasing hint from a manager whose leanings to the Shavian drama are backed by wealth, and a shrewd conception of public wishes to the effect that Mr. Taylor may supplement his season in "Bunker Bean," with a brief adventure into Shaw's gleaming satire. At which intelligence that sparkling novel writer and dramatist, Ethel Watts Mumford Grant, ventures a hope that "Mesalliance" will be Mr. Holmes's choice when he goes a roving in the fertile field of Shavian wit.

They say that every seven years you are sure to hear from, or see each and every individual you have previously known.

This is a fib. I stamp it as such because I have just this moment stepped upon the auro of a man I used to see most frequently, but whom I haven't met for at least eight years until I ran plump into him just now. The man is David Higgins who



MAY THOMPSON AND CHORUS,  
In "You're in Love," at the Casino.

## AS WE WERE SAYING—

By Mademoiselle Manhattan

writes plays and things, and who faded away from Broadway some seasons ago. Mr. Higgins tells me that he has not been idle (oh, yes, I know he played here last Summer), but that his recent absence from the haunts of the Manhattan has been due to an absorbing pursuit of the coy elusive "movie" scenario.

Under his arm the playwright bore a fascinating bundle of scripts, and he told me as a profound secret that he has just finished a play so far ahead of "Jack Rose," "His Last Dollar," and other masterpieces from his fluent typewriter, that he expects to be very close to the heart of Broadway for some time, because of the prominence of the manager who will give his play a production, and the beautiful star who will create the principal role.

When Margaret Anglin brings "The Lioness" to town (and, by the way, can you imagine Miss Anglin roaring like a Lioness?), I mean to loiter around the theater where she plays during all

my none too many leisure moments.

I always do cluster closely around Margaret Anglin, as it were, because hers is an art incomparably appealing. But when next she visits these glimpses of Broadway, she will be accompanied by a valid excuse for clustering around, in the person of Lester Lonergan, who plays the principal masculine role in "The Lioness."

I suppose he is the lion. Anyway, I'm glad that so sterling an actor is to have a chance to get back to Broadway before the ever forgetful public has time to lose its recollection of his splendid performance of Jack Barrymore's lawyer in "Justice." By the way, I wonder if Mr. Lonergan's clever spouse, Amy Ricard, will appear with Miss Anglin, too? I hope so.

Jane Cowl won't have the field of playwright-producing-actress in New York to herself much longer as is pointed out by everybody's friend, Dixey Hines. Mr. Hines rose amid the roar and reek of Broadway last night to an-

nounce that Maude Fulton who wrote "The Brat," and will presently bring it to town and crowd "The Yellow Jacket" out, is certain to be taken straight to our hearts as the Peg-o'-My-Heart-ish heroine of her own play. Mr. Hines has seen the piece, and he knows.

I hope that the capital players who were thrown out of an engagement when Henry Dixey closed his season in "Mr. Lazarus" will be seen in the support of W. H. Crane, when that other young comedian presently takes over the name role in the play.

When Mr. Dixey concluded he preferred to join the Hopkins company at the Punch and Judy Theater, and play Long Tom instead of Mr. Lazarus, his company was aghast, and its members made no secret of their feelings in the matter. Indeed, when Mr. Hopkins decided to dispense with Mr. Dixey's services, there was open exultation on the part of many of the "Lazarus" players. Mr. Dixey's engagement in "Treasure Island" ended abruptly when the management found that he was negotiating for a series of matinee appearances in a turn of magic and monologue, which would fill the afternoons not given over to performances at the Punch and Judy.

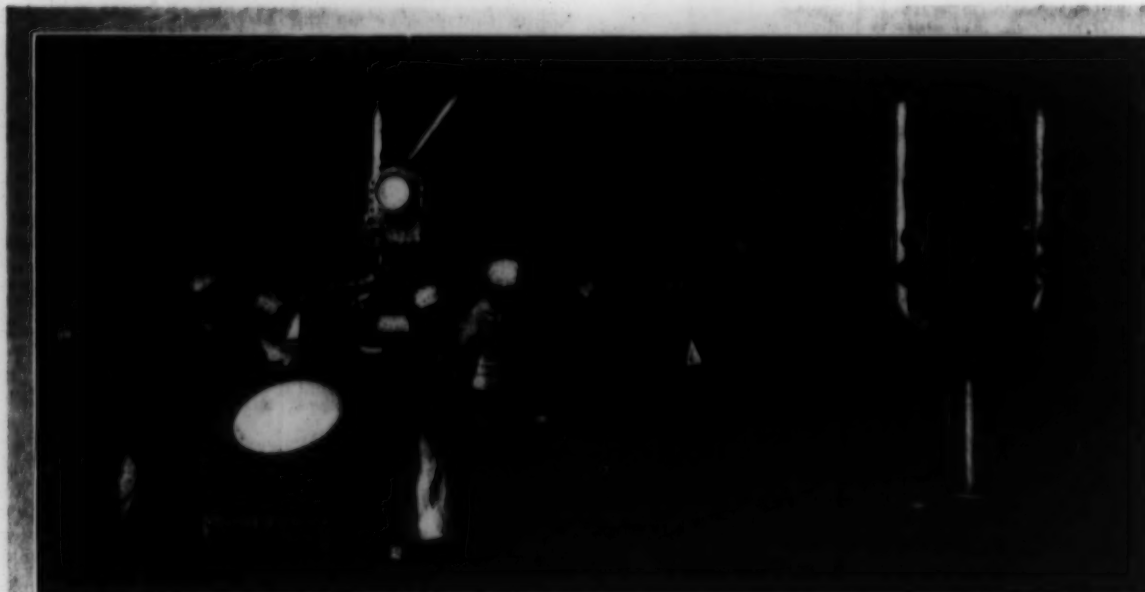
So far as I know, the same idle repose to which his company was doomed when he closed his Lazarus season, has been Mr. Dixey's own portion since his brief engagement with "Treasure Island." But I hear he's going on a lecture tour. So that will help some.

As we were going to say a few minutes ago, Oscar Wilde's "Happy Prince," was given a reading a few evenings ago, by Dixey Hines, who has dramatized the exquisite little fantasy most sympathetically. At the close of the regular season Mr. Hines, as is his annual custom, will give a series of special performances of "The Happy Prince" in conjunction with a number of other one-act pieces, with casts of selected players. Gareth Hughes has been chosen for the name-part in the Wilde piece, but I have heard no other announcements regarding this interesting set of playlets.

That fine old scout, Edwin Bettelheim, is trying to start something!

Finding himself seated at luncheon recently at an adjoining table to that occupied by Mollie McIntyre, Mr. Bettelheim proceeded to recount the number of original "Bunties" now appearing in our midst. I believe the untrifled chronicler succeeded in counting almost as many originals for the star part in "Bunty Pulls the Strings," as have been listed for the sextette in "Floradora."

Anyway, he spoiled my luncheon and quite took away Miss McIntyre's appetite by recounting 'em. The favorite "Bunty" in Mr. Bettelheim's list is that fascinating Molly Pearson, who has returned to town with George Arliss,



"SUBMARINE P-7," in "SHOW OF WONDERS," AT THE WINTER GARDEN.



## SOLVING LIGHTING PROBLEMS

### How American Producers Came to Realize the Possibilities of Electricity in Gaining Effects

(CONCLUDING ARTICLE ON HISTORY OF STAGE LIGHTING)

By W. J. Lawrence

Sound principles of electric-lighting in the theater were first formulated in Germany. In 1883, the Residenz Theater in Munich was provided with an excellent system of electrical illumination, and at an electrical exhibition held at the same city in the same year, stage science was materially advanced and disseminated by practical demonstration of sundry new devices. Among other things, electric footlights and border-lights were shown with adjustable screens of red and blue gelatine. It became apparent that owing to the minimization of risk, the number of border-lights could be greatly increased. A year later the first elaborate system of electric foot-lighting was perfected. It consisted of 120 lamps arranged in separate circuits of 40. There were three rows comprising 40 plain lamps, 40 of green and 40 of red, all capable of being used independently or in conjunction. At first the bleaching quality of the light proved disastrous to theatrical make-up, but this was rectified by placing ground glass in front of the lamps or by enveloping them in loose covers of amber or blue tissue-paper.

Experiments in the new medium were soon made in America, but some few years elapsed ere American managers fell thoroughly into line. The first theater in the United States to be lit in every part with incandescent lamps was the Bijou in Boston. This took place in the Fall of 1884. Thomas A. Edison planned the system and superintended its installation. On the opening night (marking the first performance of Gilbert and Sullivan's "Iolanthe" in America), he took his stand at the prompt corner to manipulate the lights. An heroic but unavailing attempt was then made to abolish the much-abused footlights by substituting lights inside the proscenium arch. The arch was of horseshoe conformation, and its sides gradually curved inward as it approached the stage. On each side were placed three rows of incandescent lamps, with bulbs of white, red and green glass, according to requirement, each row having an independent current and switch. As there was no "apron" fronting the curtain-line, the players were unable to get in front of the lights.

#### Facing Difficult Problem

It was thought that the inward curves of the arch of lamps below would throw upward sufficient lateral light to obviate



HENRY MILLER.  
In "The Great Divide."

the necessity of footlights. Delusive hope! The stage was certainly well lit, but the lighting, coming only from the top and sides, threw the lower part of the players' faces into deep shadow and marred the symmetry of their features when they moved about. It was sought to remedy the evil by throwing the rays of a strong calcium light from the gallery. But all to no purpose—the footlights had to be restored. Later on, however, a similar device was resorted to in the same city for quite another purpose. When Weber and Fields' new Globe Theater was first opened in September, 1903, it was found that the proscenium arch was dotted round about with some 300 lamps, so contrived that when they were turned on the stage was obliterated, thus permitting an unobscured change of scene without the lowering of the curtain.

It was not, however, until about five years after Munich had demonstrated the superiority of electric illumination that American managers became fully convinced of its efficacy. In October, 1888, Barnum's newly opened Grand Opera House in Bridgeport, Conn., was lighted throughout by incandescent lamps, 300 in all. A few months later, a sound electric installation was effected at Colonel Sinn's Park Theater in Brooklyn by Engineer Smith, who remained in superintendence. By this time it had been discovered that the drawbacks attendant on the use of electricity were trivial compared with its many advantages. Under its rule excessive heat, smoky lights and risk from fire became things of the past. No longer were the acoustics of the theater impaired by the current of hot air ascending from the footlights.

#### Scene Painters in Trouble

But the grand chorus of gratulation was not swelled by the voices of the poor perplexed scene-painters. Favorite color-schemes of a well-tested efficacy had been rendered nugatory by the bleaching qualities of the new illuminant. Their only consolation was that purple, violet and lavender were intensified and appeared more beautiful. In vain they asked that the flood of light should be kept on the actors and off the scenery. Producers were out for making the most of the new medium, and the era of over-lighting began. There was nothing for it but to indulge to excess in warmer colors, flamboyant reds and yellows, and to aim at gaudy, *ad captandum* effects. Science was progressing at the expense of art. It was driven home to the much-worried scene painter that gas, being the softer light, more readily induces atmosphere. But it was idle to kick against the pricks. It was moreover found that the penetrativeness and power of electric light demanded increased care and minuteness in painting, thus pandering to the prevailing taste for realism of mounting. But conceive the dilemma of the unfortunate scene painter in the year of grace, 1890, when commissioned to do work for use on tour, at a time when gas was in use in some theaters and electric light in others. How to do justice to oneself and paint scenery that should look equally well in both media?

Within the last quarter of a century sundry side-shows have materially advanced stage science. One especially recalls in this connection the astronomical-cum-astrological exhibition called "Urania," given by Andrew Carnegie at

the Carnegie music hall, New York, in 1892, and for whose better working that gifted electric engineer, J. Carl Mayrhofer, was expressly brought from Germany. In this science and nature for the first time joined hands, and one had at last some inkling of the full possibilities of electrical stage-lighting. Effects of sunrise, sunset, sunshine, of clouds, shadows and storms were procured of a perfectly amazing verisimilitude, the gradual waning of the light being positively uncanny in its realism. Subsequently Mayrhofer, in conjunction with W. I. Kilpatrick, the inventor, established the Mayrhofer Electric Stage Lighting Company on Broadway, and by 1895 they had effected many improvements in the New York theaters, more particularly at Daly's and the Academy.

#### Secondary or Auxiliary System

The greater possibilities of electricity as contrasted with all other illuminants lie in the secondary or auxiliary lighting. It was in this branch that Mayrhofer excelled. By him and others the Fata Morgana, a kind of projector resembling a photographic camera, was so perfected that, by means of revolving glass disks suitably prepared, illusions of rain, snow, lightning, moving clouds and sand-storms were soundly attained. Previously the simulation of most of these phenomena had been the despair of the stage scientist. In 1899 a further impetus was given to the progress of stage lighting by the exhibition of a number of scene models at the Electrical Show held in Madison Square Garden, New York, in May. Notable among the devices then shown by Mayrhofer was an electric switchboard for foot and top lights, operated by turning a disk instead of by the usual switches. The changes were gradual and without the customary clicking sounds. Mayrhofer's invention was demonstrated on a miniature stage presenting a wood setting, which was progressively lit through all the atmospheric conditions from dawn to moonrise. Instead of the usual eighteen or twenty gradations, the new switchboard had sixty-five, and the transitions were practically imperceptible.

#### New Devices Tried

An early side-show that had to some extent paved the way for Mayrhofer's improvements, in indicating the full potentialities of electric stage lighting, was Steele Mackaye's spectacle of *The World Finder*, illustrating the life and voyages of Christopher Columbus, and exhibited in a cyclorama building in Chicago early in 1894. Originally designed for production at the World's Fair, this remarkable spectacle had eventually to be given on a reduced scale. Several electric devices, the invention of the luckless Mackaye, were then seen for the first time. Modeled scenery admitted of striking mutations of light and color, the graded effects in natural phenomena being of an astonishing convincingness. Changes of scene were made by "the luxuator," a device which flooded the proscenium opening with light and rendered the operations invisible.

Unfortunately Mackaye did not live to bear aloft and march along with the torch of progress. It dropped from his nerveless fingers to fall into worthy hands. In 1900, Mr. Wirt, a former assistant of Thomas A. Edison, invented the Wirt dimmer, which still remains the best device for obviating abrupt transitions in graduated lighting effects. Precisely at this juncture there was a production at the Herald Square Theater, New York, which acutely demonstrated how the impossibilities of the past were to become the commonplaces of the future. Among those who saw



JANE COWL.  
Starring in "Illec Time."

Belasco's miniature tragedy, "Madame Butterfly," few of trained observation but will recall the consummate artistry of the staging, and more especially, with what perfection of telescoped detail the melancholy charm of poor little Cho-Cho-San's long vigil was conjured up by the lighting. Little less than masterly was the gradual flickering and eventual dying out at daybreak of those delicately climactic floor lamps, which, though presumably of oil, were in reality electric. It is impossible to conceive any such lights performing their duties with scientific accuracy at the psychological moment in the era of gas or of candle lighting. We have here clearly indicated the inspirational utility of progressive stage science.

#### Magic in the Theater

In these days of cynical and critical self-containment, when audiences have lost the secret of surrendering their intelligences into the hands of the players, every attempt to give aid to the magic of the theater, to restore to it some of its pristine wizardry, merits encouragement. For his efforts towards that end at the Garrick Theater, New York, in November, 1899, in his production of "Sherlock Holmes," William Gillette deserves his meed of praise. Mr. Gillette's aim was to seize his audience suddenly and carry them with him on the old Eastern magic carpet into another world.

No curtain was seen to go up or down. A moment of darkness, and, before one realized it, the play had begun. At the end the characters simply faded from sight like a vision. Scenes were whisked away in a similar mysterious manner. While darkness intervened, elaborate sets—furniture, ceilings and all—were changed in the middle of an act in something less than a minute. It took about thirty-five stage hands to work this rapid transformation, and they had only a single pilot light to guide them. With missionary zeal, Mr. Gillette carried his device to London, where it was rapturously hailed by the critics—and then at once laid aside lest the darkened house should send timorous old ladies into hysterics.

#### Graduated Rheostatics

In stage science one never says the last word, only the last but one. Amelioration sometimes comes from unlikely sources. In May, 1903, when Clay M. Greene's passion play, "Nazareth," was produced at the Santa Clara College, California, some beautiful and not a few startling effects were procured by means of an elaborate system of graduated rheostatics, the invention of Professor John Montgomery of the col-

(Continued on page 7)



ESTABLISHED JANUARY 4, 1879



# DRAMATIC MIRROR



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## ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

### WHY LORD DUNSANY IS WHAT HE IS

**A**LTHOUGH we have not seen much of LORD DUNSANY'S work over here, we have read enough about it and about him to be convinced that he is, personally, decidedly human, and when you say that truthfully about anybody, it is not necessary to add many other assets. And because he is so human, having the attributes belonging to a playwright, he has, from all we have heard, done well, and is well on his way, if he has not already arrived.

That this man, EDWARD JOHN MORETON DRAX PLUNKETT, Eighteenth Baron DUNSANY, is what we have said he is, appears in a statement attributed to him, that he has written his plays to please no one but himself. Good! May we add for the benefit of all playwrights, Go thou and do likewise. He has never had any connection with any theater in London, Dublin or anywhere else.

In a letter from him printed in the Boston *Transcript*, he said that his aim in his plays is to be a dramatist. "I think," he wrote, "the best thing to tell is that it" (referring to a certain play he had written) "does not need explanation." In another paragraph he adds, "I will say first that in my plays I tell very simple stories—so simple that sometimes people of this complex age, being brought up in intricacies, even fail to understand them. . . . I merely set out to make a work of art out of a single theme, and God knows we want works of art in this age of corrugated iron."

In a preface to one of his plays, LORD DUNSANY wrote, "Often critics see in my plays things that I did not know were there." Splendid! Other playwrights could say the same thing, or something like it, but they don't.

Hence, we beg leave to repeat, LORD DUNSANY is human. No wonder he is "the man of the hour in the English-speaking drama of to-day."

### WANTED, MEN WHO CAN PLAY

**H**ENRY MILLER, producer, manager and actor, issues the call for actors. Other producers have complained that the drama needs plays. Perhaps there is a dearth of both. As LONGFELLOW wrote somewhere in "Hiawatha," of men and women, comparing the former to a bow and the latter to a cord, "useless each without the other." Mr. MILLER does not say there is no overplus of actors. On the contrary—but they have been absorbed by "the movies." The quotations are Mr. MILLER'S. They ("the movies") are "lowering the standard of acting and robbing the theater of capable players," says Mr. MILLER.

There is no intention here of starting a discussion with Mr. MILLER. He is competent in all he does for the drama, but isn't it a fact, if we admit what Mr. MILLER says to be the truth, that the players he has in mind are quite willing to have the stage robbed, so long as they are beneficiaries? If the stage, as Mr. MILLER defines it, doesn't want to be "robbed" by "the movies," why doesn't the stage offer the "capable players" the equivalent of what "the movies" pay? With profound respect for all concerned, players play for money, whether the play is spoken or put on the screen. This is not confined to players. In the classic of the purlieu, "everybody's doing it."

Passing "the movies" as one of the causes for the scarcity of actors, Mr. MILLER comes to other reasons. One of these is, that there are few actors even of mediocre talent who know how to wear clothes and how to look and talk like a gentleman. Mr. MILLER, we dare say, has heard of the recipe for making rabbit stew. He knows it can't be done if there is no rabbit. Clothes don't make a man look or act like a gentleman whether he is an actor or a garbage-can collector. Catch your gentleman and the trick is over. If he has the talent he will do the rest.

Without cavil, all things being equal, an American play ought, as Mr. MILLER avers, to be played by American actors, but we have in mind a few English actors who came up to expectations in American plays where American players "fell down," just as there have been American players who lifted English plays out of the slough in which English actors floundered.

All this brings up the inquiry, What is the Drama League doing to produce what Mr. MILLER is sighing for? Every playgoer will give Mr. MILLER his or her support in bringing capable actors to the stage, but it is the business of the profession to take such steps as will give the drama all that Mr. MILLER has in mind. It is being done in France in spite of the war. Why can't it be done in the United States?

### JULIA WARD HOWE WROTE FOR BOOTH

**A**N ESTEEMED reader of THE MIRROR asks if Julia Ward Howe ever wrote a play. It will be news to many of this generation that she did. She wrote several plays. She began writing them when she was nine years old, we are told in "Representative American Plays," a volume compiled by Prof. Arthur Haweson Quinn, of the University of Pennsylvania, which has recently been published by the Century Company. The play which she wrote later and which was produced in this city at Wallack's, March 16, 1857, was "Leonora, or the World's Own." It had a run of several weeks. In the cast were E. A. Sothorn, Charles Walcott, Mary Ganon, Matilda Heron, and several others whose names do not occur. Later it was played in Boston.

The interesting fact in connection with her playwriting is that she was asked to write one for Edwin Booth in 1864. The subject was Hippolytus. It was a five-act drama. It was produced at the Howard Athenæum in Boston by E. L. Davenport, with Booth as Hippolytus and Charlotte Cushman as Phædra. It was suddenly abandoned, and it is said that the distinguished author was so cast down at the failure that she resolved to write no more for the stage.

### HEARD ON THE RIALTO

Continued success as a librettist will undoubtedly compel P. G. Wodehouse to relinquish his position as dramatic critic of *Vanity Fair*. As he devotes most of his critical attention to musical plays he will shortly have, at the present rate of progress, only works from his own pen to write about. With Guy Bolton he is the author of "Miss Springtime," "Have a Heart" and "Oh! Boy"—acknowledged as three of the biggest musical hits of the season.

Mr. Wodehouse, however, is not the only dramatic critic who has dared to woo favor from his contemporaries. There is Frederic Hatton, formerly dramatic critic of the *Chicago Post*, who, in collaboration with his wife, Fanny Locke Hatton, is a successful playwright. Channing Pollock's duties on the *Green Book* do not interfere too annoyingly with his work as a playwright, whereas George Jean Nathan had a play—"The Eternal Mystery"—produced at the Princess Theater during the Holbrook Blinn régime.

Then there is Jerome Kern, to whom prosperity has come with almost film-like suddenness. A few years ago he was the obscure first-aid to the composers' union. But he could not hide his identity longer upon the production of "The Laughing Husband," an English musical comedy which languished at the Knickerbocker some three or four years ago. The only meritorious part of the entertainment, as we remember, was a song entitled "You're Here and I'm Here." It was by the industrious Kern and it established him as a tunesmith to whom melody ingenuity and novelty are not foreign. Since then he has come often—and always successfully—into the pitiless publicity of the Broadway stage. Beginning with "Nobody Home" and following with "Very Good Eddie," he is counting royalties this season as the composer of "Love o' Mike," "Have a Heart," "Oh! Boy," and of many of the numbers of "Miss Springtime."

Meanwhile, what has become of Reginald De Koven, Alfred G. Robyn, A. Baldwin Sloane, Silvio Hein and Gustave Kerker?

We were forcibly reminded that truth is stranger than fiction when we read last week that a dramatic critic had been caught in a spy net. No playwright in his wildest fancy ever penned a spy drama in which a dramatic critic was the central figure.

Perhaps the failure of the critic in his great coup was due to the fact that he had a press agent as one of his chief assistants. Press agents make secrets only to break them.

In a characteristic book review in the current *New Republic*, Shaw refers to the novel "Zuleika Dobson" as only Max Beerbohm's play, not his work. In the same way the New York dramatic critics might have referred to "Over-ruled"—had they thought of it—as only Shaw's play, not his work.

Why this continual deprecation of war plays? Aren't we taught to believe that every play to be a play must represent conflict? "Yes," replies a timid voice, "and were conflict, as typified by war, pictured by psychologists as well as playwrights there would probably be less complaint."



# NEW ATTRACTIONS FOR NEW YORK PLAYGOERS

## "THE PROFESSOR'S LOVE STORY"

Play in Three Acts by J. M. Barrie; Received by Klaw and Erlanger and George C. Tyler, at the Knickerbocker Theater, Feb. 26.

Professor Goodwillie .....	George Arliss
Dr. Cosens .....	Grant Stewart
Dr. Yellowlegs .....	Arthur Hodge
Miss Agnes Goodwillie .....	Mrs. Arliss
Lucy White .....	Jeanne Hagels
Elme Proctor .....	Molly Pearson
Sir George Gilding .....	Edgar Kent
Lady Gilding .....	Violet Kemble Cooper
The Dowager Lady Gilding .....	Ethel Dane
Heuders .....	Reginald Denny
Pete .....	Malcolm Morley

Some twenty-five years ago, in 1892, at the old Star Theater at Broadway and Thirteenth Street, to be exact, J. M. Barrie's pleasant romance, "The Professor's Love Story," was presented by the late E. S. Willard as a part of his repertory. Since then the form of the play has been somewhat altered in accord with newer theatrical conventions; but the spirit—the gentle Barrie spirit—is touched neither by the demands of modern stagecraft, nor the changed viewpoint of a later generation. It is easy to believe that the London success being scored by H. B. Irving in the revised "Professor's Love Story" will be duplicated by George Arliss in New York. Students of Barrie and of the stage will not go amiss in following Mr. Arliss's advice as expressed in a neatly phrased curtain speech on the opening night when he suggested that all who attend "A Kiss for Cinderella" should not overlook the revival at the Knickerbocker, that they may compare the youthful and the mature work of the playwright.

Indeed, there is no great similarity between the two plays, save the indefinable qualities of kindly humor and human understanding never lacking in Barrie, whatever the theme, the period or the scene of his story. It is true, however, that an audience attuned to Maude Adams's portrayal of the waif who dreams of being a princess will scarcely remain cold to Mr. Arliss's interpretation of the absent-minded professor, who falls in love, and for long, emotionally disturbing weeks hasn't an idea what is the matter with him.

Probably Mr. Arliss never had a more likable character to portray than that of the middle-aged bachelor made young through love. This Professor Goodwillie is a man without guile, and in the first act almost unbelievably ignorant of the great change that came into his life with the advent of his pretty secretary—a mere slip of a girl with blonde hair, a winning smile and a sweet nature. The professor has reached the last chapter of his most important work on electricity, and contrary to all precedent he finds it impossible to concentrate; moreover, his interest in science is surprisingly on the decline. The doctor guesses the truth, as does a certain dowager who has set her cap for the professor; but he only laughs at the notion as preposterous, and in perfect innocence goes to the country expecting to effect a cure for his restlessness. The joke of it is that he takes the woman he loves with him, still unconscious that she is the up-setting influence.

"Growing Younger" is the appropriate title for the second act, laid in a sunlit wheat field, where the professor romps about like an exuberant boy to the dismay of his embittered sister and of the family that has its own idea of a suitable match for Goodwillie. Of course, the pretty secretary wins, but not until a sad parting has revealed her

ability for self-sacrifice and afforded Mr. Arliss and Jeanne Eagles an opportunity for a love scene as delicate, perhaps, as any that Barrie has written. Only in the handling of his characters, in getting them on and off the stage, and in utilizing a mislaid letter to account for the change of heart of Goodwillie's uncompromising sister, does the playwright suggest artificiality. But these are really small matters in view of the humor, the humanity and the spirit permeating the play.

Supporting Mr. Arliss is a company conspicuous for its merit. In appearance and personality, Miss Eagles makes an ideal Lucy White; Molly Pearson is delightful as the Scotch maid, choosing between two suitors, whereas Mrs. Arliss as the sister, Ethel Dane as the dowager, and Malcolm Morley and Reginald Denny as the farm laborers are everything that the parts require.

## "PALS FIRST"

Comedy in Prologue and Three Acts, by Lee Wilson Dodd, from the Novel of the Same Name by Francis Perry Elliott. Produced by J. Fred Zimmerman, Jr., at the Fulton Theater, Feb. 26.

Danny .....	William Courtenay
Dominie .....	Thos. A. Wise
Uncle Alex .....	Harry Lawelwyn
The Squirrel .....	Francis X. Conlan
Aunt Caroline .....	Marion Kerby
Judge Logan .....	Ben Johnson
Jean .....	Ann MacDonald
Dr. Chilton .....	Lyster Chambers
Aunt Alicia .....	Auriol Lee
Gordon .....	Lawrence Eddinger
Stivers .....	James J. Ryan

It is a long way between crook plays this season which perhaps is good and sufficient reason why such an excellent one as "Pals First" met with instant and hearty response at its initial presentation at the Fulton last Monday night. Whereas this class of stage entertainment has been almost monotonous in the frequency of its representation in past years, this season finds but a scant, though triumphant, trio. But New York is ever kind to crook plays, provided they are plausible and are staged at convenient intervals. By this criterion, then, "Pals First" should have no trouble in sharing some of the success of "Cheating Cheaters" and "Turn to the Right."

"Pals First"—incidentally the first production by J. Fred Zimmerman, Jr., since "Inside the Lines"—possesses all the qualities which make for popularity in a species of drama that seems to be a permanent fixture on our stage. There is well contrasted characterization; there is an ever-present element of melodramatic suspense; there is an intelligent commingling of sentiment and comedy and finally there are the skillful interpretations of the Messrs. Courtenay and Wise to lend the protagonists of the play delightful humaneness and charm.

Fortunately, in his dramatization, Mr. Dodd has not presupposed on the part of his audience a familiarity with the story, and as a result he has fashioned a play which is definite in outline and reasonable in treatment. If a note of insincerity manages to creep in during the final act it is due more to the diminution of force on the part of two or three of the leading players than to an inability of the author to maintain his action at top speed.

The premise of the play depends for its reasonableness upon a certain philosophy of crookdom that pals are one

and inseparable, now and forever, and so it is that Danny and Dominie have come to the end of a long and particularly dusty road. A refuge is given them in a sedate and comfortable Southern mansion by an aged negro caretaker in the belief that Danny is his long-lost master. There they set about to rehabilitate themselves at the expense of the absent owner, Danny persisting, in the meanwhile, in his deception. Complications develop rapidly in the entrance into the action of the inevitable heart interest. There is the sweetheart who confronts her supposedly-deceased fiancé and there is the villainous cousin who is striving to gain possession of the estate of his departed relative. The latter is more resourceful than clever, but when he seems to have forced the pals into a state in which they are ready to hoist the distress signals, the tables are turned by the exposition of Danny that he is the real master after all.

It develops that Danny, who is, in reality, Richard Fentrass Castleman, Esq., had, in search of health, planned to take a trip around the world, but meeting with an escaped convict, one Danny Rowland, had agreed to exchange names and identifications. Danny was subsequently lost at sea and naturally it was reported that Castleman had been drowned. In the guise of the hunted Rowland, however, he had regained his health by his life in the open, incidentally learning that the necessity of living by one's wits is a great aid in the formation of lasting friendships.

William Courtenay, familiar by his long association with "Under Cover," with the manner in which plausibility and charm can best be developed in a supposedly crook hero, gave a forceful and at all times likable performance of Danny. Thomas Wise, who but recently doffed the habiliments of Falstaff, gave an unctuous—almost Falstaffian—performance of Dominie, which detracted somewhat from his interest as a mysterious and sinister figure. Ben Johnson was a dignified Southern judge. Auriol Lee contributed an excellent study of a proud and garrulous aunt. Lyster Chambers was the embodiment of suave villainy as the cousin.

## "OH, BOY!"

Musical Comedy in Three Acts; Book and Lyrics by Guy Bolton and P. G. Wodehouse; Music by Jerome Kern; Presented by the Comstock-Elliott Company at the Princess Theater, Feb. 20.

Briggs .....	Carl Lyle
Jane Packard .....	Marion Davies
Polly Andrus .....	Justine Johnstone
Jim Marvin .....	Hal Forde
George Budd .....	Tom Powers
Lou Ellen Carter .....	Marie Carroll
Jackie Sampson .....	Anna Wheaton
Constable Simms .....	Stephen Maier
Judge Daniel Carter .....	Frank McJannet
Mrs. Carter .....	Augusta Bayland
Miss Penelope Budd .....	Edna May Oliver
A Club Walter .....	Jack Merritt
Miss Lottie Limmul .....	Jeanette Cooke

"Oh, Boy!" is far and away ahead of the promise of its slangy title. It is intimate musical comedy of the brand audiences are coming to associate with the Princess Theater, and in point of bright, tuneful entertainment it need give place to none of its three predecessors—not even the renowned "Very Good Eddie." The indefatigable Jerome Kern wrote the music that is no less pleasing because it remains in his usual light, melodious vein, and the book and lyrics supplied by the literary partnership of Bolton and Wodehouse offer

fresh humor instead of the customary musical comedy banalities. "Oh, Boy!" triumphs on sheer merit and without the aid of a large beauty chorus in lavishly spectacular settings. If small theaters are in part responsible for the increasing popularity of this style of entertainment they are serving a beneficial purpose.

Also it may be noted that in this instance there is no need for a star of outstanding qualities, nor a comedian of the accepted type. Rather did the producers place their faith in a company of principals of even merit—young people who can sing passably, dance as though they enjoyed it, and perhaps most important of all, reflect the joy of youthful spirits. It is a play of young people for everyone who cares to enjoy a merry evening.

There is no need to describe the twists of the story, which introduces such favorite aids to the writer of musical comedy as a bachelor's apartment on one evening, and the morning of the next day; a pair of lace-trimmed blue pajamas; a girl, who through force of circumstances is obliged to impersonate, in turn, a wife and a maiden aunt, and finally a perplexed young man, whose many friends seriously complicate an entirely whole-hearted love affair. The two scenes of the first act transpire in the over-populated bachelor apartment where the closet serves as a hiding place for a young woman in distress. In these surroundings the story of misunderstandings is fairly launched, to be continued at a country club where a polo team is celebrating its victory.

Although, as already stated, there is no recognized star in the production, Anna Wheaton, for her irresistibly vivacious playing of the misunderstood girl, is likely to be given preeminence by public acclaim. In no previous performance has she revealed such a contagious sense of comedy, her dancing is graceful and her voice fills the requirements of Mr. Kern's lilting music. For a local audience, at least, the season has brought forth no more humorous song than "Nesting Time," a clever parody on "Apple Blossom Time in Normandy," sung by Miss Wheaton and Hal Forde. For the purposes of this song the happy lovers find themselves in Flatbush.

The attractive personality of Tom Powers is well suited to musical comedy, Marie Carroll is quite at her best in singing "An Old-Fashioned Wife" and for a rousing finish to the second act there is one of the best numbers of the entire production, "Flubby Dub, the Cave Man," sung by Miss Wheaton, Mr. Forde and Mr. Powers. Justine Johnstone and Marion Davies contribute a fair share to the entertainment.

## SOLVING LIGHTING PROBLEMS

(Continued from page 5)

lege faculty. The opening scene of the plains of Bethlehem showed the bright birth-site star, a radiant full moon and the glimmering twilight glow in the heavens when the darkest hour before dawn was merging into daylight. There was an awe-inspiring finale where Peter blessed Pontius Pilate and foretold the age-long glories of Christianity. Suspended in mid-air over the heads of the two chief figures appeared a luminous white cross, an effect which for all its mysteriousness was simply arrived at by sending a current of electricity through two transverse vacuum glass tubes.



## BETTER THAN "THE CHOCOLATE SOLDIER" Music in "Boys Will Be Boys" Is Said to Be Superior— Premiere in Wilmington

WILMINGTON, DEL. (Special).—"Boys Will Be Boys," E. C. Whitney's military comic opera, newly from the hands of Ferdinand Stollberg and Edward Paulson, who prepared the book, and Oscar Straus, the "Chocolate Soldier" man, who wrote the music, had "first performance on any stage," as they used to say, at the Playhouse here Feb. 19. After the first act, the audience, which included the standard local first-nighters and the most critical of the city's music lovers, voted the show a real hit.

Musically, "Boys Will Be Boys" is a shade better than "The Chocolate Soldier," in that the treatment of the various numbers is more musically and there is less appeal to the purely popular fancy in both melodic and harmonic departments. In other words, Straus's score is not of the type immediately whistlable, if one may add that word to Mr. Webster's vocabulary. But it is not particularly remarkable. It is tuneful and often full of fine vigor in rhythm and melody, and it has the happy faculty of making you want to hear it again. What more is wanted?

There is decidedly more "story" than is usually found in a comic opera in the book. It deals with a situation possibly meant to be Austro-Hungarian in locale. There is a rich, beautiful and socially-ambitious widow, who wants to marry the supposed son and heir of a most aristocratic house, with whom a feminine sprig of aristocracy is in love. However, the son and heir is

only the son and heir of an upper servant in reality, "transposed" in infancy to cover up a tragedy.

When this fact comes out, the ambitious widow promptly jilts him and marries a prince who is suffering very much from the sort of infatuation one finds when old Anno Domini gets hold of a man. As the widow says, he is to her youthful lover what a last flicker is to a young flame. But she marries him, whereupon the putative scion of aristocracy goes away to the war, learns a lot of horse-sense about womankind, gets to be a general with a record for heroism, and comes back to wed the other girl. Voila tout, as the Frenchman says.

This gives plenty of opportunity for comedy clean and brisk. The bulk of the work in this respect goes to Tyler Brooke as Lieutenant Demendorf, Lew Christy as Prince Doppelgänger, and Dolly Castle as Countess Kathi Neringer. The latter won the very last line of defense possessed by the most hopeless critic. For bubbling spirit and liveliness she was a veritable little human bottle of champagne—not uninclined to leave a little of "that heady feeling," just the same as the subject matter of the simile with which she is described. Nannette Flack, as the widow, sang her role most artistically. So too did Sam Ash as the tenor of the production. Frans Egenieff, as Florian, the upper servant, not only sang well but acted well.

The show ought to go a long way in New York. SAMUEL M. RACHLIN.

## KAREZOG CO. BRINGS SUIT Right to Publish Lyrics and Score of "Boys Will Be Boys" Disputed

The Karezog Publishing Company brought suit against Joseph W. Stern and Edward B. Marks in the Supreme Court on Feb. 20 for a permanent injunction restraining the defendants from publishing the lyrics and score of the opera, "Boys Will Be Boys." The plaintiff alleges that it obtained the publication rights in the United States and Canada through contracts with Felix Meyer, Hugo Meyer and Wilhelm Karezog. "Boys Will Be Boys" is an adaptation of "Mein Junger Herr," an operetta by Oscar Straus. The defendants, the plaintiff alleges, obtained right to produce the musical comedy under the title of "Boys Will Be Boys," and the work of production has gone ahead in Wilmington, Del. They also allege that the defendants have claimed the right to publish and sell the music of the piece. The suit is for a permanent injunction restraining them from so doing.

## "FAIR AND WARMER" RECORD

The long and successful Chicago engagement at the Cort Theater, of Avery Hopwood's farce, "Fair and Warmer," will end March 3, with a total of 378 performances, which is said to be a record run for a farce in that city. The company, which remains intact and includes John Cumberland, Francine Larrimore, Olive May, Helen Gill, William H. Sutherland, Raymond Bloomer, Robert Jones and Sydney Cohn, will visit some of the more important cities of the Middle West on a Spring tour.

## MARKET FOR SHORT PLAYS UNSUPPLIED Producers of Children's Entertainment Offer Opportunity to Authors

Alice Minnie Herts, Katharine Lord and Jacob Heniger have accepted for production a new three-act play which will introduce a distinct novelty, and combine the real and the fantastic in an unusual way. This play will be put on for evening as well as matinee performances, as it appeals to adults as well as to children, and will not interfere with the program of one-act plays, which will be produced for a limited period about Easter time. The title of this play is for the present withheld, as well as its authorship; but it is known that it was written by a distinguished American artist in collaboration with a dramatist.

This new firm, which made its first production for a special engagement at the Cohan and Harris Theater during the Christmas holidays, and which will specialize in plays for children, is finding the same difficulty that is complained of by all producers—that of securing suitable scripts. Especially in the field of the one-act sketch the supply seems to be very small.

The producers will be glad to receive and read short plays intended for children. They are not, however, in the market for the typical fairy tale. Plays of real life, historical plays, and those of fantastic theme will be considered.

## "THE KNIFE" SCORES

Eugene Walter Presents New Drama in Albany—Audience is Enthusiastic

ALBANY, N. Y. (Special).—"The Knife," the startling new drama produced by its author Eugene Walter scored a brilliant success Feb. 20-22 at Harmanus Bleecker Hall. Large and enthusiastic audiences gave evidence of their hearty approval of this stirring play, which is written in the author's characteristic style. The company has been carefully selected and a most finished production was presented. The principal roles were in the hands of Orrin Johnson and Lillian Albertson.

GEORGE W. HERRICK.

## LIEBLERS REHEARSING PLAY

Last week Lieblers placed in rehearsal the play with which they will re-enter the producing field. "The Man Who Lost," is the title of the drama, written by Theodore A. Liebler, Jr., and Adelaide Leitbach. Brandon Tynon is the featured member of the cast and the staging is under the direction of Ira Hards. The Lieblers will try out "The Man Who Lost" in Pittsburgh Mar. 12 and if there are no radical changes to be made they will secure a booking in some large out-of-town city, probably Boston; not presenting the play in New York until next year, as they feel that it will last a full season and they do not want to have the run interrupted by the hot weather.

## SULLIVAN AND CONSIDINE BANK- RUPT

The Sullivan and Considine Corporation, which operated a chain of vaudeville theaters from coast to coast and into Canada, has filed a voluntary petition in bankruptcy in the United States District Court in Seattle, Wash. Most of the indebtedness is due to the estate of the late Timothy D. Sullivan.

## BERNHARDT COMING EAST Cities in New England and Canada Included in Schedule

After the conclusion of Bernhardt's tour in the Southern States, she will resume her activities at the Academy of Music in Brooklyn. Later she will revisit a number of the larger cities of the East and Canada, ending with a tour of the West. On her return to the East, she will go to Boston where she is booked for the week of Feb. 26 at the Boston Opera House. After playing at Providence, Springfield, Hartford, New Haven and Bridgeport she will proceed to Philadelphia for one week. During the week of March 10 she will revisit the Canadian cities. On March 25 she will appear at the Auditorium in Chicago and from here she will leave for the Pacific coast.

The great actress will interpret two short plays, or representative acts, at each of her vaudeville performances, which will be chosen from the most famous of her old successes. Among them will be "Madame X," the trial scene from "The Merchant of Venice," "L'Aiglon," "The Field of Honor," "Jeanne d'Arc," and of course, "Camille."

## "BEAUTIFUL UNKNOWN" REVISED

A revised version of "The Beautiful Unknown," the musical comedy by Oscar Straus which was withdrawn a short time ago, has been placed in rehearsal by the Shuberts, preparatory to opening next month. The cast will include Lois Elwell, Wilda Bennett, Charles Judea, Sam Edwards, Ned Munroe and Horace Sinclair.

## TO OPEN GARDEN THEATER

The Garden Theater is soon to be opened as a Broadway playhouse by Paris Singer, who recently acquired Madison Square Garden and formed the Madison Square Garden Corporation. Managers of several attractions now seeking a theater in New York have been in negotiation with the management, but nothing definite has been agreed upon. A. G. Faber, who has been with the theater for many years, will remain as the house manager.

Harry Gribble, a talented young English actor, is winning favor with Guy Bates Post in "The Masquerader."



Hartsook, L. A.  
MILDRED BEVERLY.  
Of "Hit-the-Trail-Holiday" Company.

## THE BROADWAY TIME TABLE

FOR WEEK ENDING MARCH 3rd

Theater	Play	Date of Production	Number of Performances
Astor	Her Soldier Boy	Dec. 6	107
Belasco	The Little Lady in Blue	Dec. 21	85
Booth	A Fortunate Calamity	Feb. 5	94
Bramhall	Keeping Up Appearances	Nov. 8	112
Casino	You're in Love	Feb. 6	33
Century	The Century Girl	Nov. 6	142
Cohan	Come Out of the Kitchen	Nov. 23	150
Cohan and Harris	Captain Kidd, Jr.	Nov. 13	134
Comedy	Washington Square Players	Aug. 30	218
Cort	Upstairs and Down	Sept. 25	191
Criterion	Johnny Get Your Gun	Feb. 12	25
Eltinge	Cheating Cheaters	Aug. 8	244
Empire	A Kiss for Cinderella	Dec. 25	83
48th Street	The 13th Chair	Nov. 20	125
44th Street	Joan the Woman (film)	Dec. 25	137
Fulton	Palm First	Feb. 26	8
Gaiety	Turn to the Right	Aug. 17	235
Globe	The Harp of Life	Nov. 27	116
Harris	The Yellow Jacket	Nov. 9	114
Hippodrome	The Big Show	Aug. 21	317
Hudson	Shirley Kaye	Dec. 26	83
Kniekerbocker	The Professor's Love Story	Feb. 26	8
Liberty	Have a Heart	Jan. 11	62
Little	The Morris Dance	Feb. 13	24
Longacre	Nothing but the Truth	Sept. 14	202
Loyum	The Great Divide	Feb. 7	30
Lytic	The Honor System (film)	Feb. 12	40
Manhattan	The Wanderer	Feb. 1	38
Masine Elliott	Magic	Feb. 12	25
Morocco	Canary Cottage	Feb. 5	35
New Amsterdam	Miss Springtime	Sept. 25	187
Playhouse	The Man Who Came Back	Sept. 2	219
Princess	Oh, Boy	Feb. 19	16
Republic	Lilac Time	Feb. 6	33
Shubert	Love of Mike	Jan. 15	58
39th Street	Old Lady 31	Oct. 30	150
Winter Garden	Show of Wonders	Oct. 26	171

## PASADENA ANSWERS BACK

Manager J. C. Neilson Contradicts Statement About Traveling Companies

Taking issue with statements relative to Pasadena, Cal., which appeared in the article on booking conditions published in the Mirror of Feb. 10, Manager J. C. Neilson, of Clune's Pasadena Theater, gave the following statement to Marjorie C. Driscoll, Mirror correspondent in that city:

"So far from restricting offers for road attractions to Wednesday, every effort is made to avoid Wednesday, which is considered an exceptionally poor show night in Pasadena. Out of three road shows booked since Jan. 1, 'Hit-the-Trail-Holiday' played on Monday and 'Fair and Warmer' on Tuesday. 'The House of Glass' is booked for Tuesday. 'It Pays to Advertise' has been the only attraction booked for Wednesday this season, up to date.

"During the past ten years Pasadena has grown as a show town from a stage at which a \$300 house was considered good business to theatrical interest and support which has recorded turn-away business for several attractions and good and in many cases excellent support for shows of merit warranting the patronage.

"Instead of very few legitimate attractions being seen in Pasadena, this season is averaging three road shows a month, taking the greater proportion of the traveling attractions which come to Los Angeles."

## HOWARD PRODUCING CO.

Joseph Howard, the song writer and vaudevilian, has organized a new producing concern, called the Howard Producing Company. The firm's first enterprise next season will be a revival of "The Prince of To-Night," to go on tour with Jack Squire in the leading role.

## BEST SELLERS CHANGE

"A Successful Calamity" Is Most Popular with Patrons of Brokers

Last week's list of six best sellers shows a rather significant change in order. Judging from an average of reports from the ticket agencies it is found that the continuous lead held by "The Century Girl" in amount of tickets sold is now taken by "A Successful Calamity," with "The Wanderer" second. That the Century show is now in third place does not mean that the sale is dropping off, but that there are more seats sold for the other two. The next three most popular with patrons of the brokers are, "Oh, Boy!" "Turn to the Right" and "You're in Love."

## "THE WILLOW TREE" COMING

A change of attraction at the Cohan and Harris Theater will go into effect on March 6. Having remained at that house for the greater part of the season "Captain Kidd, Jr.," will vacate to make room for "The Willow Tree," a play by Harrison Rhodes and J. H. Benrimo, which Cohan and Harris have had in rehearsal for several weeks.

As a matter of fact, it is not meager box office receipts that prompt the management to move "Captain Kidd, Jr.," as the piece might remain indefinitely at the Cohan and Harris at a profit, but "The Willow Tree" is ready and no other booking could be obtained for it.

## "COHAN REVUE" DISBANDS

The "Cohan Revue 1916" will not tour any more this year. The attraction ended its season Feb. 17 in Boston and the members of the company have returned to New York.



Aseda, N. Y.  
JAMES KYRLE MACCURDY.

James Kyrle MacCurdy, the well-known actor-playwright, is at the Lexington Theater this week playing the title role in his new play, "Pedro the Italian." Mr. MacCurdy will be remembered as the author of "A Little Girl in a Big City," one of the most successful attractions on the International Circuit. He is a painstaking, forceful actor and as the Italian, gives a convincing performance.



# HARD WORDS ABOUT POOR ROAD SHOWS Small City Playgoer Believes Cheap Companies Are Killing Business

EDITOR OF THE DRAMATIC MIRROR:

Sir: They say when an Englishman is aggrieved over some public matter, he at once writes a letter to the Times. The DRAMATIC MIRROR is the leading theatrical paper in this country, so I thought why not write to THE MIRROR; perhaps they can suggest a remedy. Here is the question: Is there any way the theatergoer in the smaller cities can be protected against inferior shows masquerading as first-class attractions?

The newspapers could do it, but won't. They would lose passes and advertising if they did.

The managers of the local theater can hardly be expected when a big musical comedy company is advertised, as "direct from New York, with the original cast, 195 in the company, reinforced orchestra and eleven carloads of scenery," to notify the public that in reality there are but twenty-five in the company all told, that the reinforced orchestra consists of the director, who will make a wild effort to play the piano with one hand, while he leads with the other (a wonderful gymnastic feat, it is true, but not conducive to good music), that the eleven carloads of scenery are a myth, that the costumes are old and dirty, and that none of the principals can sing, act or dance at all. So the poor theatergoer, duped by the lying advertisements, pays his little two dollars, sees a poor show, and goes home sore at the world, and filled with the determination that it will be a cold day when he goes to the theater again or believes anything he reads about shows.

After a while, if a really good show comes along, the public, still smarting from previous deceptions, and having no way to discriminate between the good and the bad, decides to play safe and stay away.

Then the piteous wail goes up, "the movies are ruining the business." This inability on the part of the public, to tell the good from the bad, is unfortunate not only for the public, but also for the few managers who try to put out good companies. They suffer in poor attendance for the sins of the unscrupulous.

If only the big producers were jealous of their reputations, and would refuse to put out anything that was unworthy of their name, it wouldn't take long to educate the public to know "that a company under the management of 'So and So' was necessarily first-class. It doesn't take a very brilliant mind to grasp how immensely valuable such a reputation would be, and it seems strange that so few of the big managers seem to realize this simple fact. I think Charles Frohman fully realized this years ago, for I remember that whenever a company under his management played our town, we knew it would be first-class, and were never disappointed. Mr. Frohman was jealous of his reputation.

I sometimes wonder if perhaps the New York managers aren't inclined to underestimate the intelligence of the people in the smaller cities. Because a man lives in a small town, it doesn't follow that he is a fool, and that anything can be foisted on him. The people in the West and Middle West are great travelers, much more so, I believe, than Eastern people, who are not much given to going very far from home, and the class of people who travel are the same ones who patronize the theater, and they are very apt to know a good show when they see one.

It is the tens of thousands of people (visitors from the smaller cities) pouring into New York every day, that constitute a large part of the patronage of the theaters in that city, and these people when they return home, are not going to be satisfied with the cheap, often miserably cheap companies. New York managers seem to think are plenty good enough for the small cities.

Some one will say, "you can't expect a road company to produce a show equal to a New York production." Well, no reasonable person does expect that, but we do expect fair treatment, and that is just what we are not getting.

Edgar Selwyn in a recent MIRROR says "You will find that in any city which possesses a large transient population, such as New York and Chicago, the theatrical conditions are generally good. People want to see attractions that they cannot see at home, and therefore they visit the theaters. When at home only the motion pictures appeal to them." Yes, Mr. Selwyn, but why do they? Isn't it possible that it is because the theatrical attractions in their home towns are so wretchedly poor? Why pay \$2 to see a miserable show, when one can see a good picture for one-eighth of that price? The day of poor, cheap shows is gone. The competition of photoplays must be met by better, not poorer attractions. Let us have fewer shows if necessary, but let them be first-class, and the managers will find that instead of being a detriment to the theatrical business, the films are educating a large class of people to go to the theatre. Very respectfully,

THEATRE GOER.

"The Lodger" terminated its engagement at the Handbox Theater, Feb. 24, after a season of eight weeks at that house. The attraction will go to the Majestic Theater, Brooklyn, for the week of March 5 and will then jump to the Playhouse, Chicago, for an indefinite run, opening on March 1.

# FROM HERE AND THERE

The Friars' second Winter Frolic will take place at the Monastery on Sunday evening, Mar. 4. Frank Tinney, who has charge of the entertainment, merely announces that many prominent men will appear.

Frank Carlos Griffith has been appointed assistant to Robert Gould Shaw, the Curator of The Theater Collection of Harvard College. Mr. Griffith, with a theatrical experience as manager and producer, of over fifty years and a library experience of over twenty years, is particularly fitted for the appointment he has received under Mr. Shaw. The new position will not in any way interfere with his Summer work at Poland Springs, with which he has been connected for many years. Mr. Griffith left New York last week to take up his duties at Harvard.

Gertrude Dallas, having thought a second time about going to London as a member of the "Very Good Eddie" company, has decided on the safer medium of the screen for her artistic effort during the next two months. She has just entered into a contract with the Thanhouser Company and is now at work on a new film in which she and Florence LaBadie are the featured stars.

Last week Arthur Ryan left the Henry W. Savage press department, going into the A. H. Woods office. Beulah Livingston has

known to the native stage, has been invited to direct an original Shakespearean company in this country next season.

On Friday afternoon, March 2, the American Academy of Dramatic Arts will give its sixth matinee of the season in the Lyceum Theater. The program will be made up of the three-act comedy, "His Excellency the Governor," by R. Marshall, and a one-act play, "Mothers," by George Middleton.

Gerald E. Griffin—not Gerald Griffin, the character actor—has returned from Australia where for the past two years he has been playing in Irish dramas. Before leaving this country Mr. Griffin, who has a tenor voice of unusual quality, was well known in stock and vaudeville in the West. At present he is preparing for his first eastern vaudeville engagement in an Irish costume act. Before long it is probable that he will return to the legitimate stage in Irish dramas.

The new \$65,000 Palace Theater in Huntington, L. I., was opened on Feb. 21. The approximate seating capacity of the house is one thousand. The stage contains modern equipment in every way and there are seven spacious dressing rooms in the basement. The Huntington Amusement Company are the owners.

A testimonial performance will be given at the Montauk Theater, Brooklyn, on



Camden, N. Y.  
GLADYS HANSON.  
In "The Great Divide."

# "CHEATING CHEATERS" IS AGAIN IN COURT Widow of Byron Ongley Wants Share of Successful Play's Profits

It has now become necessary for the Supreme Court to decide just who is the author of "Cheating Cheaters" from among a number of playwrights, all of whom claim to have originated the play. First Charles Gerard Eichel and Eugene A. Colligan began a suit, then on Feb. 20, Mrs. Amy Ongley, widow of Byron Ongley, playwright and stage director, who died on Dec. 23, 1916, brought an action in the Supreme Court against Max Marcin, playwright, and Al H. Woods, producer, for \$50,000 damages, and an accounting of the profits of "Cheating Cheaters," which she estimates at \$350,000 to date.

Mrs. Ongley received from Justice Finch a temporary injunction restraining Woods from paying royalties to Max Marcin until the case is decided. The plaintiff alleges that her husband wrote a play, "Birds of a Feather," for Al H. Woods, and before he had completed it he called in Marcin to assist him on the dialogue needed to develop the plot. She says that Woods changed the name and produced the play after her husband's death and advertised it as the work of Marcin. Mrs. Ongley wants Woods to pay her the same royalty her husband was to have received from "Birds of a Feather."

# DANCING ACT LEADS

Adelaide and Hughes Top Palace Bill—McIntyre and Heath in Third Week

The patrons of the Palace Theater are treated to an exceptionally strong and varied bill this week. The headline attraction is a dancing act which features Adelaide and Hughes. They, with their company of fifteen assistants, do a series of allegorical ballets, accompanied by an augmented orchestra under the direction of Arthur Guttman.

McIntyre and Heath remain for a third week at the Palace, changing their offering to the well remembered "Waiting at the Church," and another holdover on the program is "The Choir Rehearsal," the one-act play written by Clare Kummer and of which Nellie Fisher is the star. This playlet met with so much success last week that the management thought it would not be out of order to present it a second week.

Belle Story, who has been on the concert stage this season, returns to vaudeville to sing a new repertoire of songs, and she proves herself to be one of the most distinguished of "singles." The balance of the Palace program consists of Dainty Marie, "The Venus of the Air," which is no exaggeration; Jos. E. Howard and Ethelyn Clark, singing Mr. Howard's song successes, past and present; Bernard and Janis, Karl Emmy's Pets and the seventh episode of the "Patria" serial, featuring Mrs. Vernon Castle.

# FRAWLEY TO TOUR ORIENT

T. Daniel Frawley, the well known stage director, will sail from San Francisco in three weeks with a company of entertainers for a tour of the Orient. Programs of plays, sketches, vaudeville specialties and motion pictures will be given by the company. In addition a camera man will be taken to photograph educational and scenic films on the trip.

# ELSIE FERGUSON LEAVING

Only one more week remains of the engagement of Elsie Ferguson in "Shirley Kaye," at the Hudson Theater. These appearances are in the nature of farewell, for Miss Ferguson, owing to her arrangements to enter the motion picture field, will not return to the spoken drama for a term of years.



White, N. Y.  
THOMAS WISE, AURIOL LEE, WILLIAM COURTENAY.  
Playing in "Pals First," at the Fulton Theater.

replaced Mr. Ryan as the Savage publicity representative.

Harvey Phillips, formerly treasurer of the Herald Square and Daly's theaters, and lately with the Tyson ticket agency in the Longacre Building, has assumed the position of treasurer of the Triangle Theater, Brooklyn.

Harry Webster, of "The Old Homestead" company, is critically ill in Mercy Hospital, Baltimore, following an operation for stomach trouble, but his physicians believe that he will recover.

Brenda Fowler, owing to the recent diplomatic break with Germany, found it necessary to shelve her act "The Hyphen." She has in preparation a new comedy sketch in which she will be seen shortly.

In the powerful anti-war play, "The Iron Cross," which was produced in New York recently, Ernest Howan contributed one of the most effective portrayals of the present season. Last year this young and accomplished actor was the successor to Emanuel Reicher in "The Weavers."

When Granville Barker visits California, as he plans to do, a special production of "King Lear" is to be done by Reginald Toel, nephew to William Toel, the celebrated Elizabethan Shakespearean authority, and Gareth Hughes, now on the Coast, has been invited to appear as The Fool.

Louis Calvert, distinguished as actor, producer and author, whose work is not un-

March 4 to Leonard Grover, in recognition of his sixty years of service on the operatic and dramatic professions. During that period he has been associated with the stage in the capacities of manager, impresario, actor and playwright. Mr. Grover is now 83 years of age. During the Civil War he was manager of Grover's National Theater in Washington, where President Lincoln often attended. Klaw & Erlanger have donated the use of the Montauk for the performance and also have purchased a gallery seat for \$100. A large number of prominent theatrical men are on the committee of arrangements.

Micio Itow gave a matinee of Japanese dances on Wednesday afternoon, Feb. 28 at the Comedy Theater. He was assisted by Tulle Lindahl, a Danish dancer, who has had some success abroad. The music for the dances was played on native instruments.

Encouraged by the success of their production, "Love o' Mike" at the Shubert Theater, Elisabeth Marbury and Lee Shubert have begun the organization of three companies to present the musical comedy on a tour of the principal cities.

Owing to a severe cold suffered by Peggy Wood a newcomer was given an opportunity at one performance of "Love o' Mike" last week. She is Katherine Rogers, and Miss Wood took the trouble to write the MIRROR of the success of her understudy.

# "POLLYANNA" IN BRONX

"Pollyanna," that radiating minister of the gospel of gladness, visited at the Bronx Opera House, week Feb. 19. Patricia Colligan was charming in the name part and Oswald Yorke acted John Pendleton with discretion. Nanette Comstock as Polly Harrington and Joseph Jefferson as Dr. Chilton together with Selma Hall as Nancy and Henry Duffey as the seventeen year old Jimmy Bean command attention. Master Stephen Davis, Helen Weatherbury, Maude Granger, Harry Barfoot and Maude Hosford complete the cast.

IDA C. MALCOMSON.

# ASSEMBLING GREENWICH CO.

Although the opening date of the Greenwich Village Theater, now in the course of construction in the heart of that quarter of New York known as Greenwich Village, on Sheridan Square, to be exact, has not been determined as yet, the company of players to appear there is being assembled. Frank Conroy, who was largely instrumental in the initial success of the Washington Square Players, is the director of the new enterprise and he is already at work on the organization of his company. Mr. Conroy is also playing the role of the Rev. Cyril Smith in Magic," at the Maxine Elliott.



## NEW FARCE COMEDY BY CHARLES SUMMERS S-M Amusement Company Offers "Stocks and Stock- ings" in Schenectady

SCHENECTADY, N. Y. (Special).—"Stocks and Stockings," a farce comedy in three acts by Charles Edwin Summers was produced by the S-M Amusement company at the Van Curen, Feb. 21. The farce is a conventional three-act affair with a lost package and mistaken identity as the basis for the action. There are some clever situations. The company is none too strong, aside from George Parsons, who plays the lead, and Stanley Harrison, who makes the role of a butler stand out prominently. The cast includes, in addition to those already mentioned, Vera Fulcher, Peggy Cameron, Scott Cooper, Francesca Rotoli, Carlisle Morgan, Lionel Belmont, Maud Andrew, Claire Burke, Argyll Campbell, Ellen Gierum and Jack Houston. The piece opened in Newburgh Feb. 20.

NAT SAHR.

## ZIEGFELD BRANCHING OUT

Not satisfied with the distinction he has achieved as a producer of musical entertainments, nor stopped by the demand on his time that his managerial interests in the Century Theater, the Coconut Grove, the Midnight Frolic and other enterprises make, Florenz Ziegfeld, Jr., announces that he has decided to enter the field of drama production. Some time ago he told of his intentions to present Billie Burke in a new piece, but now this will be only part of his program, which includes the staging of a number of plays. Several of these he has had under consideration for a number of weeks. "I intend," Mr. Ziegfeld announces, "to produce every play that appeals to me as deserving of public interest and to produce them with the same elaborate care and as great an effort to achieve production-perfection in all things as has been expected of my musical attractions."

## CAST FOR VACHELL PLAY

The cast for "The Case of Lady Camber"—the play by Horace Annesley Vachell, which the Charles Frohman Company is preparing to produce, has been completed and will include Lyn Harding, Mary Holand, Sydney Shields, H. E. Herbert, W. L. Abington, Kate Sargentson, Louie Kemery, Shirley Aubert and Henry Dorton. The company is now rehearsing under the direction of B. Iden Payne.

## JULIA SANDERSON ILL

Julia Sanderson will leave the cast of "Sybil" at the close of the present Chicago engagement on account of illness. Wilda Bennett, remembered for her performance in "The Only Girl," will succeed Miss Sanderson.

Isadora Duncan will give on March 6, in the Metropolitan Opera House, the program of dances which she presented in Paris for the benefit of wounded soldiers. As the climax of the program she will dance "The Marseillaise."

## ACTORS' CHURCH ALLIANCE

The regular monthly meeting of the Board of Directors and the National Council of the Alliance will be held at the headquarters, 249 West Forty-third Street, on Thursday evening, March 1. All officers are expected to be present.

At the service recently held at the Madison Avenue Methodist Episcopal Church, the pastor, Rev. Dr. Tippy, in his remarks referred to the ban placed upon amusements by that denomination. "It was an unfortunate attitude to take officially and the Methodist Church has generally regretted it ever since," declared the speaker. "The Church is conservative and must stand for the moral welfare of the young, and while the theater plays very powerfully upon the sex emotions, it is only when the subject is dealt with decently that we can approve."

"Although there have been many bad plays, we are enjoying more good plays today than ever before. However, the negative attitude of my church on the whole subject is not wise, and we must change our program and have a more constructive outlook on the whole question. Hours of labor are growing shorter and the problem of modern life is how to provide wholesome recreation for the hours of leisure. I wish Billy Sunday could pass from his negative critical attitude towards the stage to a more constructive one, for his failure to do this may result in the Methodist ban against amusements remaining in our book of Discipline for the next four or even eight years to come."

The theater is not only for amusement, but also ministers very powerfully to the ethical and intellectual life of the nation, and it becomes our duty as far as possible to direct this great force into proper channels. There are at least forty million church members in this country, and when this force is welded together through the work of the Actors' Church Alliance, the results, artistic, ethical and educational, are sure to prove an incalculable blessing."



SCENE FROM "THE LAST STRAW."  
Washington Square Players at the Comedy Theater.

## ACTORS' EQUITY ASS'N

Spirit of the American Federation of Labor Officials Is Cordial

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.



At the last meeting of the Council, held in the Association rooms, Feb. 19, the following members were present: Bruce McHae, presiding; Messrs. Carter, Coburn, Cope, De Cordoba, Ellis, and Kyle.

New members elected: Bertha Allen, Ernest Anderson, Frank Bertrand, Tedd Brackett, Mayone Hurt, Paul Byron, Robert Craig, Reine Davies, James Donlan, Fred Ellsworth, Grace Winifred Ellsworth, Helen De Land Foster, Willard G. Foster, Will Lloyd, Clifford Mack, Miriam Masters, Bennett K. Mercer, Nola Mercer, Arvid Paulson, Frank M. Ralinger, William K. Saxton, Richard Thompson, Mary McCord Tootle, James Guy Usher.

At one of the first meetings of the Council in 1913, during a discussion as to how and what complaints of Association members should be considered, an actor widely renowned for his keen perception exclaimed incredulously: "Are we to invite the actors of the country, one and all, to come here and recite every grievance, real or imaginary? Such a thing would be impossible to bear!"

This apprehension was shared by all of us, but this terrifying task was necessary to our purpose, and we not alone undertook it—we have stuck to it!

Granting there have been far too many fully justified complaints—their number now happily decreasing—we are acutely aware that more than a few of us are inclined to charge others with faults that may lie at our own doors. A matter of individual preference must be borne by the one who exercises the right of choice. Sometimes it is a difficult thing to point out these distinctions even in the most earnest fraternal spirit. On more than one occasion we have found that an actor who has turned manager, or perhaps a right-hearted producer who has never been anything else, refrains from telling the candid truth to the actor in his employ from a fear that his feelings might be bruised.

This allows the actor to go on under a mistaken sense of security which, it is easy to understand, leads to the bitterest animosity when he suddenly finds himself "let out." The fair opinions we try to render at such times in the face of the statements before us from both sides, are not always accepted with the best grace. We are sorry for this but recognize that it is after all only natural and must be expected.

It seems due to say that in our several discussions with the official national representatives of the American Federation of Labor we have found them most straightforward. They freely declare that their primary duty is to do everything possible to keep their members in employment under equitable conditions. Their most determined efforts are made to secure such equitable conditions amicably and they relate, with every sign of gratification, that a system they have inaugurated to promote unembittered conferences between employers and union employees is lessening the number of strikes. They agree with us that the very last thing leaders of a union should do is to get themselves into a situation where the employers of those they are supposed to serve will not treat with them.

By ORDER OF THE COUNCIL.

## PLAYS GO AND COME

First Week of March Will Bring Many Changes in Theaters

Within the next week or ten days New York's theatrical map will undergo somewhat of a change, owing to plays taking their departure and the subsequent openings of new attractions. On March 5 "The Brat" will replace "The Yellow Jacket" at the Harris Theater, and on the same evening E. H. Sothern's play, "Stranger Than Fiction," will open at the Garrick, compelling the French players to vacate that house. "The Willow Tree" will have its New York premiere on March 6 at the Cohan and Harris Theater, supplanting "Captain Kidd, Jr.," also this is the last week of "The Morris Dance" at the Little Theater.

John D. Williams will present W. Somerset Maugham's new comedy, "Our Betters," at the Hudson Theater on March 12, succeeding Elsie Ferguson in "Shirley Kaye." The production of "Our Betters" next week will be its first performance anywhere. J. Clifford Brooke has been conducting the rehearsals and the cast assembled includes Chrysalis Herne, Rose Coghlan, Leonore Harris, Diantha Pattison, John Flood, Joseph McManus, Ronald Squire, Fritz Williams, Cecil Fletcher, and Arthur Chesney.

## PLAYERS ENGAGED

Edward J. Mack has been engaged for the role of the old actor in the prologue of "Johnny Get Your Gun." Mr. Mack succeeds the late Barton Williams.

Mrs. Thomas Whiffen will leave the cast of "The Great Divide" this week, and Lizzie Hudson Collier, who gave up the role in order that Mrs. Whiffen might play it again, will assume the part.

Marion Conkley has replaced Violet Heming in "The Flame."

In John Craig's production of E. H. Sothern's play, "Stranger Than Fiction," at the Garrick on Mar. 5, will be seen Mr. Craig, Mary Young, H. Cooper Cliffe, Edgar Norton, Fred Eric, Katherine Stewart and Stella St. Audrie.

The leading roles in "The Fugitive" will be played by Emily Stevens and Conway Tearle.

Lucille Watson and Edward Gillespie have been added to the cast of "The Small Town Girl."

Tom Richards is now playing the role which was originated by John Charles Thomas in "Her Soldier Boy," at the Globe.

Harold de Becker, late of "The Lodger" company, is rehearsing for the production of "The Willow Tree."

The stars, stage hands and in fact all of the employees of the Hippodrome will give a benefit performance at the Globe Theater on Sunday, Mar. 11, for the benefit of the Hippodrome sick fund. This performance will be called the "Hip Scramble" and will be made up of special features written for the occasion. No seats are to be sold publicly, as they will be distributed solely among the 1,274 members of the Hip staff and their friends.

"Mrs. Warren's Profession," G. B. Shaw's play which was the cause of much controversy when it was first staged here ten years ago, will be revived by Mary Shaw at a special performance on the afternoon of Apr. 12. The performances will be for the benefit of the building fund of the Gamut Club, of which Miss Shaw is president. She will play the leading role, in which she appeared when the play was first produced.

Maurice, of the team of Maurice and Walton, injured his knee so severely while doing a Russian dance last week that he is confined to his home for an indefinite period.

## DEATHS OF THE WEEK

FRED MACE, the famous motion picture comedian, was found dead in his apartment at the Hotel Astor on Feb. 21. Death was due to apoplexy. Mr. Mace began his career as a chorus man. He was a member of the "Piff, Paff, Poff" company several years ago when Eddie Foy was appearing in one of the leading roles, and besides singing in the chorus he was Mr. Foy's understudy. One evening Foy was taken ill and Fred Mace was called upon to play the role. He did so well that he never went back to the chorus, but was given a part of his own. From then on his rise was rapid. He subsequently appeared in many stage productions and then entered the motion picture field. He was, perhaps, best known for his comedy portrayals for the Keystone Company. As a director and comedian he was ranked high in the profession and recently he owned an interest in some of the pictures he directed. Fred Mace was born in Philadelphia thirty-eight years ago and before going on the stage was a dentist. His wife is Gertrude Johnson, one of the original "Floradora" sextette. He had come to New York from California eight weeks ago to organize a company of his own.

CHARLES BARTON SWOFF, known in the profession as Charles Barton, died at his home in Centerport, L. I., in his sixty-second year. He was the last surviving member of the old theatrical firm of Rice & Barton. He entered the theatrical profession when quite young and with one of his brothers formed the concern which was well known all over the country for many years. Mr. Barton was a director and organizer of the Columbia Amusement Company. Ten years ago he retired from active business and settled in Centerport. He was unmarried.

JOSEPH S. NATHAN, familiarly and popularly known to Broadway for many years as Joe Nathan, died Feb. 21 at the People's Hospital, where he had been taken to undergo an operation for kidney trouble. He leaves a widow who is known on the stage as Dorothy Dahl. During his long career he had occupied a wide variety of positions in the musical world, from composer to editor.

GEORGE C. HEPPWORTH, formerly a theatrical manager, and under whose management George M. Cohan made his first appearance in vaudeville, died on Feb. 19 in Passaic, N. J., in his sixty-eighth year.

BERTHA WELBY, who retired from the stage six years ago, died of heart disease on Feb. 22 in the Gerard Hotel, New York. She was a member of the New York Women's Press Club and was one of the founders of the Rainy Day Club.

WILLIS GRANGER, the actor, died last week. His last Broadway appearance was in "The Gamblers."

WILLIAM BARTON CURRIER, more widely known in the profession as Barton Williams, and until his recent illness a member of "The Johnny Get Your Gun" company, passed away at his late residence, 343 St. Nicholas Avenue, after a sudden short attack of pleuro-pneumonia on Feb. 21. Mr. Williams was a well-known stock actor. He was born in Lexington, Mass., and was in his 58th year. He is survived by his wife, son and two daughters. Mr. Currier was a Mason, and member of the Green-room Club.

Mrs. J. FRED MILLER, wife of Manager Miller, late manager of the Newport, R. I. Opera House, died in Newport, Feb. 15; funeral, Feb. 18.

Mrs. JOHN CONSIDINE, widow of John Conside, who was known to the stage as Lulu Tabor, died of heart disease on Feb. 21.

CHARLES LESLIE ALLEN, who for years had enjoyed the distinction of being one of the oldest actors in the country, died last week while visiting the farm of his daughter, Viola Allen, at Stamford, Conn. He was eighty-seven years old and was a native of Boston. During his career he supported many of the famous actors of his time and later he appeared with his daughter in the plays in which she was starred. His first New York part was as Judge Smuggs in "Kit," which was played at the Wallack Theater in 1880.

WILLIAM F. CALDER, one of the best known theatrical managers in the country, died Feb. 19 at his home in Baltimore, Md., after an illness of more than a year. At one time he had charge of all the publicity work for Harry Miner and later he was associated with A. H. Woods in some of his enterprises.

E. C. WILSON, the oldest manager making headquarters in Chicago, and possibly the oldest active producer in the country, died in Chicago on Thursday, Feb. 15, and was buried Sunday. He was 81 years, five months and three days old. He leaves a wife, to whom he was married 27 years ago, and a son by a previous marriage. His sister was one of the mourners at the funeral, and Oliver Wilson, the son, came from Endeavor, Wis.

## In Memoriam

In fond memory of my dear husband,

CHARLES WILLARD

who passed away at Chicago, Ill.,

February, 27th, 1917.

A loving tribute from his devoted wife,

ELLA WILLARD



# EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in this Mirror's letter-list or forwarded to their private addresses if on file in this Mirror's office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

I. M. Olla, La.—We are sorry that we cannot recommend a school such as you describe, in your city. We do not know of any there.

E. T. P., Chicago—(1)—The Mutual Film Company has offices at 71 West 23d Street, New York; the Goldwyn Films at 16 East 42nd Street, New York.

J. T., Paterson, N. J.—First see the company manager of the resident stock company and if he can do nothing for you, consult one in city near you.

H. G. W., Boston—Write to Samuel French at 25 West 38th Street, New York for the information, as they control the producing rights to some of the plays you want.

A. L. E., New York—"The Lily and the Prince" was presented in New York April 17, 1911, with Mildred Holland, Jack Standing, Del LeBarre, and Dorothy Rosemore in the cast. It had nine performances.

L. M. J., Pittsburgh—The addresses you asked for are as follows: Anita Stewart, Vitagraph Company, Brooklyn, N. Y.; Mabel Normand Film Company, 1712 Alessandro Street, Los Angeles, Cal.; Grace Cunard, Universal Company, Hollywood, Cal.; Fay Tincher, Fine Arts Hollywood, Cal.; Pearl White, Pathe Company, Jersey City, N. J.; Lillian Walker, Vitagraph Company, Brooklyn, N. Y. (2) A four cent stamp will pay the postage for a photograph.

V. STANLEY, Eugene, Ore.—Hugh McKaye, died on May 7, 1907 at Colorado City, Colo., after an illness of several months. His home was in Lincoln, Neb., but he had gone to Colorado in the hope of regaining his health. Mr. McKaye was born in Edinburgh, Scotland, on Nov. 26, 1868. He came to this country at an early age and located in Boston, where he received his education. While yet a mere boy he was engaged for the company of Thomas W. Keene, a position he retained for several seasons. He then went West and for three seasons was with Dick Ferris companies, both in stock and on the road. In later years he was leading heavy man with Grace Hayward Company, John A. Himmelein, Myrtle-Harder company, and during the season of 1905-06 was stage director of the Diemer stock, Springfield, Mo. He left a wife, then residing in Lincoln, Neb., and a son living in Minneapolis.

"LOUISE," Montreal—June Hawthorne has succeeded Peggy O'Neil in "The Flame." (2) Guy Bates Post was born in Seattle, Wash. His stage debut was made in "Charlotte Corday" with Mrs. James Brown-Potter and Kyrie Bellew. Subsequently he appeared in Shakespearean repertoire in support of William Owen and Otis Skinner. Among the plays he has since appeared in are, "My Lady Dainty," "The Marriage Game," "The Spy," "Children of the Ghetto," "Soldiers of Fortune," "The Bird in the Cage," "Major Andre," "The Virginian," "The Heir of the Hoorah," in support of Mrs. Fiske in "Leah Kleschna," "Tess of the D'Urbervilles," and "Hedda Gabler"; next in "Paid in Full," "The Bridge," "The Nigger," "The Witch," "The Bird of Paradise," "Omar, the Tentmaker," and at present "The Masquerader." (3) Adele Ritchie has not appeared on the stage since her marriage to Guy Bates Post. (4) In September, 1898, Viola Allen began her starring career as Glory Quale in "The Christian," at Albany, N. Y. (5) Dorothy Shoemaker is now in vaudeville. (6) Cecil King was the Minister in "Tribby." (7) Our last record of Charles Newsom was with the Clifford Devereux Players.

## LAST FRENCH PLAY

The Théâtre Français is presenting this week at the Garrick Theater, "La Rafale," a play in three acts by Henry Bernstein. The play was produced here in English a few years ago under the title of "The

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**EMPIRE** Broadway & 40th Street  
Evenings at 8:30. Mat.  
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Charles Frohman - - - - - Manager

**CHARLES FROHMAN presents**  
**MAUDE ADAMS** A KISS  
FOR  
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**Cohan & Harris** (Formerly  
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**Captain Kidd, Jr.**  
A FARICAL ADVENTURE  
By Rida Johnson Young.  
Beg. Tues., March 6—THE WILLOW TREE.

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David Belasco presents

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In a refreshingly new comedy

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By Horace Hodges and T. Wigney Percyval.  
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urday at 2:30.

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THE RIGHT**

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**Republic** Theatre, W. 42nd Street  
Evenings at 8:30. Mat-  
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**JANE COWL  
IN LILAC TIME**

A New Play by Jane Cowl and Jane Murfin.  
"Delicate in treatment and tender in sentiment,  
"Lilac Time" is an appealing romance overshadowed  
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Comedy Success

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Music by Kalman. Book by Bolton.

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The greatest cast ever assembled in the history of  
the American Stage. Prices, 25c., 50c., 75c., \$1.00.  
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nesday and Saturday at 2:30.

Season's One Substantial Success

Oliver Morosco's Great Laughing Success

**Up-Stairs and Down**

By Frederic and Fanny Hatton.

Whirlwind." It is the tragic story of a  
beautiful young woman who sacrifices all—  
husband, family, and social position to save  
the man she loves.

Gilda D'Arthy has the character of  
Helene, a role especially suited to her emo-  
tional powers. Edgar Becman plays the  
lover, while others in the cast are Georges  
Saulieu, Paul Cerny, Robert Tournour, An-

## NEW YORK THEATERS

**HUDSON** West 44th Street. Evgs.  
8:15. Mats. Wednesday  
and Saturday.

HENRY B. HARRIS - - - - - Manager

LAST TWO WEEKS

Klaw & Erlanger present

**Elsie Ferguson**  
In a new comedy of today  
**SHIRLEY KAYE**

By HULBERT FOOTNER

**KNICKERBOCKER** Theatre, B'way  
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In J. M. BARRIE'S Comedy  
**THE PROFESSOR'S  
LOVE STORY**

**GEO. COHAN'S** Theatre, B'way,  
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**Ruth Chatterton**  
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By Max Martin.

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HENRY W. SAVAGE offers

The New Musical Comedy

**HAVE A HEART**

In Cast are

Louise Dresser Margaret Romaine  
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Thurston Hall Donald MacDonald  
Flavia Arcaro James Bradbury

AND BEAUTY CHORUS

**FULTON** Theatre, West 46th St.  
Evgs. at 8:15. Matinees,  
Wed. and Sat., 2:15.

J. FRED ZIMMERMAN presents

**WILLIAM THOS. A.  
COURTENAY WISE**

In a New Comedy

**PALS FIRST**

By LEE WILSON DODD.

**HIPPODROME**

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Nights at 8:15 Mat. every day at 2:15

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**ANNETTE KELLERMANN**  
(Herself)

In a new WATER SPECTACLE

**NEW ICE MAMMOTH 100 NOVELTIES**

BALLET MINSTRELS 1,000 PEOPLE

World's Biggest Show at Lowest Prices

dré Bellon, Jenny Diska, Yvonne Kersac  
and Anna Guichard. This is the last week  
of the Théâtre Français company at the  
Garrick. A three weeks' engagement in  
Boston will follow; then the company goes  
to Chicago.

Ethel Clifton, who is featuring in her  
own act in vaudeville was granted a divorce  
from Franklyn Munnell on Jan. 29 in New  
Rochelle, N. Y.

Jo Robinson Haywood whose "Mammy"  
is one of the hits with the Western "Hit-  
the-Trail Halliday" company, will at the  
close of her season present in vaudeville an  
act by Will M. Crossy. Ten weeks' time  
has been arranged for the Spring and Sum-  
mer.

## NEW YORK THEATERS

**Playhouse** 45th, East of B'way.  
Phone 5688 Bryant.  
Evenings, 8:30.

Matinees, Wed., Thurs. and Sat., 2:30.

William A. Brady presents

**THE MAN WHO  
CAME BACK**  
By John Robert Goddard.  
With a strong cast, including  
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Spectacular Sensation **SUBMARINE F-7**

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In the new play by Claire Kummer.

**MR. WILLIAM GILLETTE**

"A Successful Calamity"

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**EMMA DUNN** In the suc-  
cessful Comedy

**"OLD LADY 31"** By Rachel  
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Phone 3146 Greer. Evgs., 8:15.  
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THE SEASON'S MUSICAL KNOCKOUT

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In New Military Operetta

**HER SOLDIER BOY**

**ADELE ROWLAND | PETE LYDY**

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**Morris Dance**

By GRANVILLE BARKER

Founded on Robert Louis Stevenson and Lloyd  
Osbourne's novel, "The Wrong Box."

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OLIVER MOROSCO'S GREAT  
MUSICAL FARCE WITH GIRLS

**Canary Cottage**

With TRIXIE FRIGANZA

CHARLES RUGGLES & HERBERT CORTHELL

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G. M. ANDERSON & L. LAWRENCE WEBER  
Present

**WILLIAM COLLIER**

IN THE GREATEST OF ALL FARCES

**NOTHING BUT THE TRUTH**



# NEWS OF STOCK PLAYS AND PLAYERS

## PLAYS BY REQUEST

Northampton's Repertory as Asked for by Patrons—High School Annual

**NORTHAMPTON, MASS. (Special).—**Academy (Bertram Harrison): Big business is again encouraging the Northampton Players, whose recent plays have been "Sherlock Holmes" in which Mr. Jackson gave some of the best work yet seen from him; "My Lady's Dress," in which the entire company scored successfully; "David Harum," in which William Pringle ably played the lead, and "Captain Jinks" put on, are several of the plays at this theater, by request of patrons. "My Lady's Dress" made a great hit with the public and an extra matinee was given. It convincingly demonstrated the artistic material in the present company.

Recent outside attractions have been "The Only Girl," the Donald Robertson War Pictures (Red Cross benefit), and "Very Good Eddie," all to very large business.

Feb. 20, the High School Dramatic Association gave its annual play which was of particular interest because it was by two members of the senior class, Edward Richards and Doris Hayes, who made it from Charles Jackson's novel "The Midlanders." It proved to be of dramatic value and was given with an excellent sense of characterization. The scene throughout was in a newspaper office in Rome, Iowa. Wiley Curran, a newspaper man, and Janet Vance, a woman force in politics, were well played by the authors and the juvenile leads were by Arthur Witherell and Christine Stimson. Good character work was done by James Sullivan and Jessie Emery. It was directed by Miss Brewster of the faculty.

Helen Booth (Williamene Wilkes), who has done valuable work with The Northampton Players as assistant stage director and as director of the special matinees, has been called from here by the death of her mother, Eliza T. Wilkes. Chester Calder has recently joined the company. Charlotte Reade, who has appeared in a number of minor roles this season, has left the company.

The most recent program given at the McCallum Theater, Feb. 7, 8, was "Suppressed Desires" in which the parts were taken by Mrs. B. B. Hinchley, Mrs. Paul Hudnut and Herbert Vaughn, Abbott and "War Brides" in which the lead was played by Ruth Cooper. Both plays were under direction of Francis Powell and were excellent in every detail. Tagore's "Post Office" is now in preparation.

MARY K. BREWSTER.

## FINANCE PLAY IN WICHITA

**WICHITA, KANS. (Special).—**Empress patrons viewed Lewin Players' presentation of "The Net," week Feb. 12-17, a frenzied finance theme from the pen of W. C. Herman, a Wichita author, with spontaneous applause and laughter. One of the best offerings of the season, built around trusts and financiers in an attempt to corner the copper-wire market, offered excellent opportunity to the entire cast. Florence Lewis and Albert Vee shared honor in the leads. As Ruth Gale Miss Lewis was particularly effective in blending woman's intuition with business principles of Mr. Vee's Joe Wright in his efforts to break the Consolidated Copper Company through their desire to secure his Montana land. Elroy Ward as president of the Consolidated, gave an effective portrayal, the best work this popular artist has done in Wichita. Guy Kibbee as Watson, the partner, pleased with vigor and impetuosity in his characterization. The play was really notable for the exceptionally good character work of the entire cast, especially the mirth provoking mannerisms David Gossett invested in Maloney Kilpatrick McCune. The cast includes Beulah Gwynne, Elisabeth Stuart, Arthur Collins, R. M. Lane and O. K. Parrott. "The Girl of the Underworld" followed.

SHORNS.

## "GREEN STOCKINGS" DOWN EAST

**SOMERVILLE, MASS. (Special).—**A. E. Mason's scintillating comedy success "Green Stockings" was the offering week Feb. 10, by the Somerville Theater Players. In it the different members of the cast were seen in one of the biggest hits of the current season. Adeyn Bushnell, the new leading lady, is playing one of her favorite roles, and her Celia Faraday is praiseworthy in every respect. Arthur Howard as Colonel Smith is again playing a role that suits his personality and as the dead hero comes back to life, gives a clever portrayal of a difficult part. Grace Fox as Aunt Ida, is creating the hit of her career with her "souse" scenes in the last act, and Erina Irwin as Phyllis is sweet and altogether charming. Others who shared in the honors of the week are Betty Barnicot, Brandon Evans, Jack W. Lewis, Ed Baily, John Dugan, Elbert Benson and Mary Gray. Business continues to be capacity and with the fine line of plays announced there is every reason for it. An elaborate production of "The Dairy Farm," current week.

CLYDE E. MCARDLE.

## HAVERHILL, MASS., STOCK



FLORENCE CARPENTER.

Leading Lady Academy Players, Haverhill, Mass., and Forrest Orr, Leading Man.

Florence Carpenter is the new leading lady engaged by the Sites-Emerson company for the Academy Players at Haverhill, Mass. Miss Carpenter made a big hit with the Haverhill theater folks. She won her audiences when she appeared in "Rich Man, Poor Man" and in "Brewster's Millions." Week Feb. 12 she appeared in "The Escape," playing the role of May Joyce with great success. Week Feb. 19 she played "Little Peggy O'Moore." She is an exceptionally clever young actress, and has a most charming personality. Miss Carpenter formerly played the lead in "Under Cover" and previously appeared with Margaret Anglin. She has been in Portland, Northampton, Fall River and Fitchburg in stock.

The Academy Players is a splendid organization and includes Forrest Orr, leading man, Joseph Crehan, Rose Morison, Edith Spencer, Gertrude Marcel, William Freeman, Sumner Nichols, Walter Scott Weeks and Charles Cymbie. Bernard Steel is the director and Ernest Hammond the scenic artist.

The Sites-Emerson company also control the Opera House at Lowell, Mass., where the Emerson Players are appearing in the latest Broadway attractions. The company includes Ivan Miller, Ann O'Day, James J. Hayden, Gladys McLeod, Millard Vincent, Gertrude Shirley, Edward Nunnary, Jessie Brink, Ernest Kast, Paul Curteau, M. A. Brewer. Frank Wright is the director and Louis Angevine the scenic artist.

C. T. ISSERTELL.

## MOZART'S "ALONG CAME RUTH"

**ELMIRA, N. Y. (Special).—**At short notice Hazel Corinne, ingenue of the Mozart Players, jumped into the leading role of Ruth in that company's production of "Along Came Ruth" at the Mozart, Feb. 10-24, and scored one of the hits of the stock season; large business. Miss Corinne was charming and adequate and won general commendation. Dan Malloy was at his best as Israel Putnam Hubbard and pleased greatly; Edward Everett Horton contributed a finished bit as Allan Hubbard; J. Harrison Taylor made a thoroughly capable Colonel Bradford; Herbert Light was good as Oscar Dunn; Charlotte Wade Daniel did well as Mrs. Hubbard, and Girard Patterson was an interesting Pliny Bangs. Others seen to advantage were Edward McMillan, Lillian Stuart, and Beale Sheldon. The skillful direction of Lee Sterrett was obvious. "The Confession" Feb. 26-March 3. J. MAXWELL BEERS.

## BYBEE CO. IN KANSAS

**HUTCHINSON, KAN. (Special).—**The Bybee Stock company in "The Great John Ganton" and "Human Hearts," week Feb. 17. Good plays, well given and played to S. R. O. houses. The Calkins Ladies Orchestra was also very popular. The same company in "A Pair of Sixes" and "Won by Waiting," week Feb. 24.

C. W. OSWALD.

## "SEVEN KEYS" AND "POLLY"

**SEATTLE, WASH. (Special).—**The Wilkes Players at the Orpheum gave a good presentation of "Seven Keys to Baldpate," Feb. 11-17, before houses averaging satisfactory business. Norman Hackett in the leading role displayed his skill and ability to the best advantage; John Sheehan in the role of the Hermit of Baldpate scored effectively, and George Rand as Jim Cargan gave a faithful portrayal of the part. In the cast were Phoebe Hunt, Fanchon Everhart, Dora Mae Howe, Dora Sullivan, William C. Walsh, Corbett Morris, Addison Pitt and others who made the most of their respective roles. Same company in "Polly of the Circus," Feb. 18-24.

BENJAMIN F. MESSEBEVEY.

## CROOK DRAMA, NUT COMEDY

**SPOKANE (Special).—**American: Crook drama in nut comedy tempo was the dramatic oddity offered by the American Players week Feb. 11, in "The Girl He Couldn't Buy." Jessie Arnold and Ben Erway carried off the comedy honors; Alice Kennedy had the biggest opportunity of her local engagement in the name part, in which she made a big hit. Ralph Cloninger as the burglar had much of the heavy dramatic work. "Potash and Perimutter," underlined.

ROBERT S. PHILLIPS.

## STOCKS OF BROOKLYN

Daniels' "Common Clay" and Horne's "Law of the Land"

**BROOKLYN, N. Y. (Special).—**Manager Daniels of the Grand Opera House and Brooklyn's Own Stock company, now operating at that house, are stimulating interest in stock in this borough. This week's, Feb. 19-24, production, "Common Clay" for the first time in stock, drew so well that many were turned away. To date it is a marked improvement over the former policy of the house. "Common Clay" was given a very creditable production. Mae Desmond as Ellen Neale was a shining light. Hayden Stevenson as the Judge played the part effectively; Nellie Freeman, Richard Buhler, John Elliott, Lillian Hambeau, Dorothea Radler, John Lorraine, Graham Velsey, Arthur E. Byron, Harry B. Roche and Albert Ginty made up the rest of the cast and their character portrayal was all that could be desired. The company's next offering will be "The Old Homestead," which will be played current week, followed in turn by "It Pays to Advertise" and "The Country Boy."

The Fifth Avenue Theater Stock company is doing uniformly excellent business and the presentation, 19-24, of George Broadhurst's "The Law of the Land" proved no exception. Irene Summerly as Mrs. Harding was at her best, while Mr. McWatters proved a good Geoffrey Morton as one might expect. The play afforded each member of the cast opportunity to show their ability and the opportunity was grasped. Others in the cast were Messrs. Abbey, Wilson, Loomis Blair and Dion and Misses Younge, Spring and little May Delaney. The stage effects continue to be of high order due to the diligent work of Harry Horne. The play contest, by which any person in Brooklyn writing the most acceptable play, is to have it played by this company, is creating much interest. Week of Feb. 26, "The Barrier."

R. T. MERKLINGER.

## "SQUAW MAN," BRIDGEPORT

**BRIDGEPORT, CONN. (Special).—**Bridgeport Lyric Stock fans witnessed an important change week Feb. 19-24, in the Lyric company, when "The Squaw Man" occupied the stage, introducing us to a new leading man in the person of Alfred Cross. Late lead of the Willis Wood players of Kansas City, whose theater was burned recently, from out of the West like young Lochinvar, Cross has come to Bridgeport, has seen, and to all appearances, has conquered. Playing opposite to Frances McGrath, old associations were renewed for this delightful couple played leads together during the past summer stock season in Hamilton, Ontario, under Clarke, Brown management, and Roland Edwards, director. Now Bridgeport can boast of this important trio's advent into our midst (Cross, McGrath and Edwards) which promises a wonderful foundation for future financial and commercial progress in Lyric's Lyric. No vehicle will seem too great to be attempted by this newly organized stock company (the rest of the members being all Keith's finest) for future production. Among the plays attempted will be "Carmen," "Faust," and "The Prisoner of Zenda," "The Silent Witness," a noted New York production of the current season. Feb. 26-Mar. 3, "The Squaw Man" was delightfully portrayed by Mr. Cross and we await with interest his next vehicle. Miss McGrath made a dear little Nat-ur-ich even if her work was pantomime. Walter Marshall and William Carlton, assuming the parts of the Indian chief, and Shorty spoke their roles wholly in the Ute tongue, which proved quite an innovation in modern drama. The cast included besides those mentioned, Lucella Moray, James Hayes, Florence Hart, Ethel Daggett, Leo Kennedy, Albert Gohardt, James Ayres, William Evans, F. H. Hicker, Chester Phillips, Frank Peck, Leo Whalen, Ralph Koney, Master Conklin, Fred Hitt, Walter Phinney, Stewart Byle, Daddy Bass, Frank Graham.

MARY SAYLES HANCOCK.

## "MAMZELLE" IN DES MOINES

**DES MOINES, IA. (Special).—**"Mamzelle" arrived at the Princess for her fifth visit week of Feb. 18 and was as popular as ever. Elsie Rizer as "Mamzelle," was very clever in her songs and dances and quite surprised her many admirers at her adaptability. John Warner in song and dance number was popular. William Forestelle as Col. Hiram Foster, and Arthur Young as Turlington Tupper were enjoyed as much as when they first appeared in this popular comedy. Eleanor Brent, as Mrs. Tupper, gave several pleasing songs. Mrs. Morrison as a patron of the theatre, probably brought the most laughs of the show. Philip Sheffield was especially clever in a song written by himself, "Smoke," and also in the Robinson Crusoe number, playing his own accompaniment. "Polly of the Circus," week of Feb. 25. "The Marriage Game," week of March 5.

KAHN.

The Jack Brooks stock is in its seventeenth week at Green Bay, Wis.





DOROTHY LA VERNE.

The Broadway stars of the future must come from somewhere. One of the most promising candidates is Dorothy La Verne, who is to be featured in Marie H. Norton's "The Claim of the Unborn," and who until recently starred in Canada in "Peg o' My Heart," closing with that organization because she could not stand the zero weather with cross-country jumps. She is in the stock field.

#### ST. CLAIRE CO., PATERSON

PATERSON, N. J. (Special).—Thomas Coffin Cooke has replaced A. Gordon Reid as stage director for Winifred St. Clair. His first production, "What Happened to Mary?" was an artistic success, and showed his ability in mastering details. Mr. Cooke was formerly connected with the Charles Frohman companies as director for Maude Adams and other Frohman stars. Morris Burr, of this company, who played the role of General Grant with Dustin Farnum in "The Little Rebel," was tendered a vegetarian dinner by his co-player, Kilburn Bennett, stage manager for Miss St. Clair, last week. The menu consisted of nuts, fruits, cereals and vegetables, as Mr. Burr is a vegetarian, and has not indulged in a meat diet in fifteen years.

The box office of the St. Claire Playhouse was broken into for the second time inside of a month on Feb. 11. The monetary loss was small. Manager Earl D. Sipe has the box office burglar-alarm now with police headquarters. The thief was apprehended shortly afterwards.

Business week of Feb. 19 with "Nearly Married" was the biggest ever. The largest audience of the season was present on the two holiday performances, Washington's Birthday.

#### ROAD STOCK MAKING GOOD

CORRY, PA. (Special).—The Davis Stock company, under the management of Adam W. Friend, and featuring Walter Davis, is one of the few traveling stocks still on the road, and making good. They appeared week Feb. 12 at Rex Theater and manager Parker proclaims them the best stock he has ever played. Among the plays offered were "Driftwood," "My Mother's Rosary," "House of Lies," and others. A word of praise is due Willard S. Robertson, the efficient stage director, who besides handling parts in a capable manner, took care of the stage in a way to make people sit up and take notice.

The Norwood Stock company, with Maude Norwood in the leads, appeared at Rex week Feb. 19 in tab versions of standard plays. With only five people in the company they did very well, pleasing large audiences.

M. J. BERLINER.

#### LA REANE AT THE YEAGLES

CARROLLTON, OHIO (Special).—Grand Opera House (management of "The Yeagles"): LaReane Stock company week of Feb. 12-17 to large and well pleased houses. "Daughter of the South," "Light of Other Days," "The Flight," "Escaped from the Law," "Blue and the Gray," "Hand of Man" and "The Throw of the Dice." Since the Yeagles have taken hold of the Grand the attendance has doubled and then some. The business associations of Mr. Yeagle, together with the social popularity of the charming Mrs. Yeagle insure full houses for what attractions they may book.

CHARLES H. BUTLER.

#### "READY MONEY" IN ST. JOSEPH

ST. JOSEPH, MO. (Special).—Tootle Theater: The Dubinsky Bros. Stock Company presented "Ready Money," Feb. 18-24, and scored another well deserved success. Ed. Dubinsky as Stephen Baird and Aldred Pierce as Jackson Ives share the honors of the piece and are ably supported by the other members of the cast. Eva Craig deserves special mention for her finished acting and attractive personality. The play pleased fine business.

JOHN A. DUNCAN, JR.

#### KATZES PLEASES SALEM

SALEM, MASS. (Special).—Manager Katzes picked "The Girl from Out Yonder" for the holiday bill and his selection apparently pleased the large audiences greatly. Jane Salisbury went up another step in the estimation of Empire patrons for her portrayal of Floesam, the girl from out yonder. She was sincere, natural and very lovable as the little fisher girl, meeting the more dramatic moments with a quiet tenacity which promises well for her work in a heavy play. Julian Noa is indeed an exceptional leading man, filling every role capably and rising to every occasion with an ease and ability hard to equal. His work as Edward Elmer was of the first order; David Baker did a splendid bit of work as Amos Barton—natural and convincing; Joseph Thayer, as Ben Cook, gave one of the best character delineations that he has done, and he has several excellent characterizations to his credit; John Mack did good work in the rather unsympathetic role of Joey Clark, and Priscilla Knowles kept the house in a gale of laughter as Cousin Simonson; Flora Frost was very good as Elmer's aunt; Florence Hill and Elmer Thompson were excellent in their minor roles. In the third act they interpolated one of the "stunts" they do so well together—singing two catchy songs and dancing a bit. They are decided favorites and it was only after encores and prolonged applause that the audience let them go. Week Feb. 26, "Just a Woman."

DOROTHY BENNETT.

#### PASADENA PLAYERS' PLANS

PASADENA, CAL. (Special).—As a special attraction for one matinee and one evening performance, the Savoy Players presented "The Stranger," by August Strindberg, given in addition to the regular production of "Bobby Burnit," by Winchell Smith. Marjorie Sinclair and Lillian Buck played the two roles in the Strindberg play with excellent success. Staging in poster effect was carried out, one costume being of black and white and one red, against a black and white background. The Savoy has adopted the policy of presenting every Tuesday afternoon and evening some similar additional feature, usually a one-act play of special literary or artistic merit. Plays announced for such production are "The Intruder," by Maeterlinck, and three dramatic interludes by Austin Dobson.

"Bobby Burnit," the lively comedy of business life, was given a most pleasing production with the entire strength of the company in excellent comedy roles. The Savoy Players will also, during the remainder of the season, present several plays of a type not usually chosen by stock companies. Among them will be "The Melting Pot," by Zangwill, "Lady Windermere's Fan" and "Arms and the Man." Several original plays are also under consideration. Plays for presentation in the near future are "Mamselle" and "Alias Jimmy Valentine."

MARJORIE C. DRISCOLL.

#### "DAVID HARUM" IN SCRANTON

SCRANTON, PA. (Special).—Academy: "David Harum," week Feb. 19, to capacity houses. Arthur Buchanan as David Harum, has caught the spirit of the author's creation admirably and his very effective work easily entitles him to first honors. Frank Charlton gave a manly and convincing portrayal of the part of John Lenox, while Lawrence Brooke as General Wolsey, acted with becoming vigor and impetuosity; Jerry O'Day as Dick Laraby extracted from it all the fun that is possible; Howard Smith as Zeke Swinney gave a fine character study and was never seen to better advantage; Gertrude Fowler as Mary Blake, gave a finished conception of the part and achieved a pronounced success. Others who aided very materially in making the play a success were, May B. Hurst, Mabel Griffith, Marguerite Johnson, J. Kenneth Royce and Gilbert Coan. The staging, under the direction of A. Edwards, was all that could be desired and the scenery was very realistic. "Checkers," week Feb. 26.

Arthur Buchanan, a member of last season's stock and one of the best actors ever seen here in stock, has rejoined the present company. Manager Carroll is to be congratulated on being able to secure Mr. Buchanan, as he will greatly strengthen the company.

C. B. DERMAN.

#### OPERA STOCK, KANSAS CITY

KANSAS CITY, MO. (Special).—The Opera Players (Wm. J. Flynn, mgr.), presented "The Spring Maid," week Feb. 18-24, and the production was thoroughly in keeping with the high standard set by the company in its opening offerings. The operetta was exquisitely handled. Maude Gray, the prima donna, sang the part of Princess Bosena in a most satisfying manner, and George Natanson, though handicapped by a severe cold, was more than pleasing as Prince Aladar. Matt Hanley, Lillian Crossman, J. H. Duffy, Billy Kent, Sarah Edmonds and Harry Fender made the most of their many opportunities. The costumes, especially that of the chorus, and the scenic effects were better than is seen in many road productions. Speaking of the chorus, it may truthfully be said that the ponies as well as the show girls of this company would be a credit to any topnotch New York show. A more attractive bevy of girls would be hard to find. Marie Kelly, a local girl, has joined the company, making her first appearance week Feb. 12. Last week, "Mlle Modiste," "Robin Hood," current week.

JACK MCCLERTY.

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#### "OUTCAST" AT BROCKTON

BROCKTON, MASS. (Special).—The Hathaway Players in "Outcast," Feb. 19-24, gave a convincing and creditable production to large and appreciative houses. Ruth Lecher as Miriam the outcast was sincere and very effective in the different phases of the character; Hooper Atchley as Geoffrey, the discarded lover, was natural and gave a fine impersonation; Lillian Neiderauer did excellent work in her portrayal of Valentine; Betty Brown as Nelly, worked and acted the role finely; Marion Chester did some good character work as Bemis; John B. Whiteman as Tony, and Herbert De Guerre as Hugh, friends of Geoffrey, were sincere and consistent; Forrest Abbot as Taylor gave a good characterization. The stage settings under the direction of William H. Dimoch left nothing to be desired. "The Story of the Rosary," week Feb. 26.

W. S. PRATT.

#### BISHOPS IN "OUTCAST"

OAKLAND, CAL. (Special).—Bishop: Week Feb. 12-17, production by the Bishop's players is one that is worthy of the highest of praise. They are presenting, for the first time in Oakland, Elsie Ferguson's former starring vehicle, "Outcast." In the leading roles of Miriam and Geoffrey, Virginia Brissac and J. Anthony Smythe are at their best and their interpretation of the two difficult roles could not be improved upon. Some excellent work is done by the balance of the cast, which includes Hugh Metcalf, Rodney Hildebrand, Nolan Leary and Jane O'Rourke. Business improving. "The Blue Envelope," Feb. 19-24.

SCHNEIDER.

#### TWO STOCKS IN MILWAUKEE

MILWAUKEE (Special).—The Shubert Stock Company is playing "The Line and the Level" to the usually normal attendance. The Empress Stock Company is amusing with another thrill this week, Feb. 19, and added an olio act of much merit consisting of police exposures. Among the leads in the cast are Mr. Clark, Miss Webb, Mr. Held, Mr. Barrett, Miss LeMonier, and George Ward. Attendance is good.

JOS. A. KISS.

#### WHO, WHERE, WHAT IN STOCK

Darrell H. Lyall plans a stock at Beatrice, Neb.  
M. E. Bybee opened a stock at the Home Theater at Hutchinson, Kan., Feb. 12.  
The Compton-Plumb company recently cut short an engagement at Janesville, Wis., and the reason given was that James Cooper, leading man, was suffering with appendicitis.  
Richard Costello has joined the Ed. Williams's stock at Elkhart, Ind., opening in "Little Lost Sister." He recently closed with the Kitty Kirke stock at Portsmouth, Ohio.  
Jack De Forrest writes that his company is doing very well at the Krug Theater at Omaha, Neb.

## The Actors' Fund Fair

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Wherever you are, whatever you are doing, don't forget the purpose of the Actors' Fund Fair—to provide against future needs.

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She will explain many ways in which you may pleasantly assist. Won't you call on her to-day?

## ACTORS' FUND FAIR

Hotel Astor

New York

Hal Plumb opened a stock company at the Orpheum Theater at Racine, Wis., Feb. 8, which is headed by Ed Waller and Pearl Hazelton, late of the Berkell Players, who replace Grace Baird and James Cooper with Mr. Plumb, and includes Disk Ward, Jr., Ted Gregg, Billy Arthur, and Irma Earl among new people.



# REPORTS FROM MIRROR CORRESPONDENTS

## THE HIGH COST OF PLAYING

Managers and Producers Alarmed—Salaries Double, Equipment Increases and Licenses May Rise

CHICAGO, ILL., Mar. 1 (Special).—The "High Cost of Living" is nothing as compared to the high cost of running a show. The expenses of operating a theatrical attraction or a tented enterprise has increased to such an extent in the last few years that managers and producers have almost doubled in the last five years, the cost of equipment has increased in the same percentage, the expenses associated with living have gone up, everyone knows, and recently there seems to be a concentrated effort to increase amusement enterprises even a greater chance than a mere gamble. The increased license and the taxes proposed on amusement enterprises led to the formation of the Outdoor Showmen's League of America, which met here last week under the auspices of the Showmen's League of America, a kindred organization. On top of this widely heralded protest against the increased cost of operating a show comes the complaint of those whose attention has been called to the fact that the Chicago, Milwaukee and St. Paul Railroad is now charging for "dead-heading" baggage cars. It has been the custom for touring companies to be forced to buy so many tickets to secure a baggage car and now this railroad is asking pay for taking the car to the point where it is needed. The fact that a car is furnished with so many tickets is hard to reconcile with a charge for transportation on the car to the point where it is needed. Sam Thall, of the tabloid department of the W. V. M. A., called the attention of Robert Sherman, one of the board of directors of the Managers' Protective Association, who is located in Chicago, and a protest will be framed. The monthly bulletin of the Mid-West Theatrical Managers' Association records that the business of touring attractions has not been so encouraging since Christmas as it was early in the season. A great deal of space is devoted to the efforts of one manager to "knock" the attraction of another. It is believed that one show wanted time in the same territory as another and in order to crowd out opposition sent a false report of the other show. It was signed by various managers who repudiate their signature and say they knew nothing of the circular being prepared that the show played at their houses. The report sent out classified the show as "the worst ever played." Karl MacVitty, president of the Association, is in South America on a pleasure trip but Orville

Hunnell, the secretary, is looking after his duties. There is a White Rats' strike on at East St. Louis, Ill., and violence is reported. The matter has been referred to the Chicago Federation of Labor. It appears that George W. Bearse, deputy organizer located at St. Louis, with his wife, son and another enthusiast picked the Kriber Theater there, distributing circulars claiming it was unfair. They were attacked, woman and all, and Bearse was put out of commission. Ernest Carr, deputy organizer, who has been located at Oklahoma City, took charge of the work in St. Louis. There is not much likelihood of the strike extending to Chicago. It is believed the W. B. A. U. will confine their efforts to small union centers where it is felt there is a better chance of success. Cora Youngblood Corson is in Chicago, but her visit is not taken to mean that there are developments. She was in charge in Oklahoma when the strike started there. Aaron Linick, father of Adolph Linick, of Jones, Linick and Schaefer, died Feb. 18, aged 78 years. Florence Moore was held two weeks at the Palace and proved a big drawing card at the house where she played a summer engagement with "The Passing Show" a few seasons ago. Her former husband, Billy Montgomery, was on the same bill with her the first week and she hesitated about opening on that account, missing the Monday matinee and refusing to go on Monday night. Harry Farley, veteran advance agent, died Feb. 16 at Minneapolis, Minn. A stage band with "Whose Little Girl Are You?" tied up the show with an attachment on Friday night, Feb. 16, when the show was to close the next day. The management is fighting the case. The attachment was made for salary not due until the next day. The show is owned by the Blanchard Amusement Company of Davenport, Iowa. The Strollers will move to their new quarters, two floors of the building next door to Cohan's Grand Opera House, on Feb. 25. Robert Sherman's "The Girl Without a Chance" is at the Imperial this week, where it starts off like it would beat its business of last season. At the Prospect Theater at Cleveland, Ohio, last week, the show opened to \$27.75, which was \$62 more than the season before. Gaskell and MacVitty are putting out "The

Shepherd of the Hills" to open March 4, and Mr. and Mrs. Tom Keeney, (George Robinson, Daily Star and Harry Martin) will be in the cast. "Freckles" has been leased for Canada by the United Producing Company and the show will be organized by O. H. Johnston. Sam Thall, who is in charge of the tabloid department of the W. V. M. A., has been a life-member of the Actors' Fund of America for fifteen years, and is engaged in setting contributions from the railroads of trips which will be raffled off at the coming benefit to be held in New York. Musical stock opened at the Arcade Theater in Toledo, Ohio, Sunday, taking the house which was formerly a part of the International Circuit. "The Katzenjammer Kids," which is on that tour, will appear at the Valentine Theater in that city and it is possible that other international attractions will make the same switch of houses. "The Other Wife," the Vaughan Glaser show, was sent to the one-night stands by John P. Harrett, opening on Washington's Birthday. O. H. Johnston placed Fred Honey and Percy Baldwin with the vaudeville. The same agent placed Hall Denny and C. W. Nickelson with the stock at Racine, Wis., the last to look after the scenery. Leo Curley was placed with William Schilling's vaudeville act. "The Lesson," Jackson was placed with Sherman Kelly's company, which was in permanent stock shortly after the stock at Racine, Wis., who has tented companies and shows playing opera houses, was at that office one day last week and engaged Mr. and Mrs. Jimmy James and daughter, Mr. and Mrs. Jack Hallworth and George Maynard, V. J. House and a musical stock company of seven people were placed for an indefinite stay at the Elito Theater at Moose Jaw, Canada. E. P. Churchill's tabloid, "Fraternity Boys and Girls," is laying off in Chicago this week undergoing the making over process and opens on the International Circuit next week at the Park at Indianapolis with Louisville and the Southern times to follow. The show is being lengthened out and new numbers and business added with two vaudeville acts put in—the Tony Florents troupe and Maria, who plays the piano accordion. Sylvia de Frankie, the featured member of the company, was taken ill recently at Lansing, Mich., where she underwent an operation on her throat and Grace Rhoads played her part for the last few tabloid dates, making so good that E. P. Churchill instantly signed her for next season as a principal. James G. Browne is out in advance of "Fraternity Boys and Girls" on the International Circuit and George Doyle is to manage the company. "The Show of Wonders" will be the Summer attraction at the Palace Music Hall. Adele Blood is the headliner at the Palace this week in the vehicle of Edna Goodrich. Sarah Padden returned to Chicago last week, headlining at the Majestic in "The Clod" and scoring a substantial success. Margaret Anglin, William Hodges, Al Jolson and Lew Fields were among professionals who saw "A Daughter of the Gods" at the Studebaker last Friday afternoon when a professional matinee was given. Harry J. Bidins, manager of Cohan's Grand; George Warren, manager of the Olympic; Sam P. Gerson, manager of the Garrick; U. J. Hermann, manager of the Cort; Harry Powers, Jr., manager of Powers; Rollo Timponi, manager of the Illinois; William Behrens, manager of the Palace; Fred Eberts, manager of Majestic; William Roche, manager of the Star and Garter; E. H. Wood, manager of the Columbia; and Will Sinner, manager of the Princess, held a meeting last week to formulate plans for the Actors' Fund benefit to be held at the Auditorium, Friday, March 9. Plays of the week: Blackstone: Margaret Anglin in "The Lioness." Auditorium: "Hip, Hip Hooray." Powers: "The Boomerang." Princess: William Hodges in "Fixing Sister." Illinois: Sanderson, Brian and Cawthorne in "Schill." Cohan's Grand: "Turn to the Right." Playhouse: Fortmanteau Players. Cort: Last week of "Fair and Warmer." "Good Gracious Annabelle" opens March 4. Olympic: "Potash and Perlmutter in Society." Garrick: "The Passing Show of the National." George Sinner in "Bury My Love." Imperial: Robert Sherman's "The Girl Without a Chance." Chicago: Lew Fields in "Boom Friends" ended a short engagement last Saturday night. "Colonial," "Intolerance." Studebaker: "A Daughter of the Gods." La Salle: Nora Bayes opens March 4, changing the policy of the house from pictures to songs show. Maurice Browne, who has been manager of the Little Theater in the Fine Arts Building since 1911, has filed a voluntary petition in bankruptcy in the United States District Court. He owes \$15,056.88, and alleges in his petition that his assets are worth \$14,811.10. E. E. MERRITT.

## WASHINGTON, D. C.

WASHINGTON, D. C. (Special).—John Drew is the notable current week's offering at the New National Theater in "Major Pendennis," opening the week to a very large and distinguished audience that bestowed many special honors upon the distinguished star. In the new presentation Mr. Drew was most thoroughly praised for his admirably talented characterization of the doughty, punctilious lovable old retired British army officer, Major Pendennis. Mr. Drew this season has one of the best and talented of supports, complete with extraordinary worth. Insurance week, Sir Herbert Tree in "Henry VIII." The big musical production, under the direction of the Messrs. "Lions." At last, crowded the Belasco on its commencement Monday night, scoring a remarkably strong and substantial success with one of the best of appreciative audiences that most thoroughly enjoyed the splendid work of a special cast comprising Forrest Ham, Fritz Von Busling, Mabel Weeks, Elizabeth Godall, Miriam Folger, Robinson Newbold, Jane McArthur, John E. Wheeler, Harry T. Hamlin, and that prince of comedians, Harry Comot. Insurance week, Anna Held in "Follies No. 1." Evelyn Nesbit and Jack Clifford headline the current week's bill at B. F. Keith's. Other acts of strength in the program are Emmet Devay and company in "The Call of Childhood," Willie Weston character singer, Arthur Stooes and Marion Hayes in "Green Goddess," Florrie Miller in "Little Miss Daisy," David Sarratstein, pianist, Lohse and Sterling in physical culture and the film serial "Patria." There will be given three shows a day on Saturday, March 3, and Sunday, March 4, when the present week's bill closes. On Monday, March 5, Insurance Day, only two shows will be given, at 5 o'clock and 8.15—with three on Tuesday, March 6. These performances are expected to cover all the amusement needs of Washington and its visiting hosts, so far as Keith's vaudeville is concerned. Poli's opening week of stock presentation was a series of crowded audiences who are expressive in approval of the new company, and their talented work. The second week's bill that wins continued admiration is Edward Sheridan's romantic comedy "Romance," now being given for the first time at popular prices. Florence Rittenhouse scores sterling success in the Doris Keane role of the opera singers, Madame La Cavillini, seconded by William P. Carlton in the role of the young clerkman who secures in the fascinating story that follows the prologue. Other important parts are in the careful and talented keeping of Frances Williams, Louise Farnum, Howard Lang and J. Hammond Daily. Edwin H. Curtis wins a lot of credit for the very excellent performance in order to accommodate insular visitors there will be a special performance of "Romance" Sunday evening, March 4. Fritz Kreisler, the noted violinist, was heard in recital at Poli's last Friday afternoon, Feb. 23, for the benefit of Neighborhood House settlement to an audience that tested the capacity. Musical events of the current week at the National theater are the appearance of Madame Schumann-Heink in song recital, Tuesday afternoon Feb. 27, and the joint appearance of Yeager, violinist, and Godowsky, pianist, Friday, March 2. Solly Ward, a comedian of excellent merit, heads the cast of the Roseland Girls burlesque company at the Gayety during the present week in the pro-act musical comedy "Love, Law and Politics." A capital, entertaining support includes Murray Leonard, Tom Nolan, Frank Stanhope, Shirley Lawrence, Augusta Ian, Lynn Cantor and Stella Wood. The Keith management are going to give trial bookings to Ron-shal, the Indian tenor, who was educated at Georgetown University in this city, and while pursuing his studies at Georgetown was a soloist at St. Margaret's Episcopal Church. Vaudeville people are inclined to believe that a redskin Caruso has been found and he will be advertised as such, if he makes good. The prediction is made that Frances Williams, the second woman of the popular Poli Players will make as big a hit here as she did at the Hyperion theater, New Haven, Conn., where she has been an established favorite for an extended season. I can second the motion. JOHN T. WARREN.

## DETROIT

DETROIT, MICH. (Special).—Conditions in Detroit as portrayed in Richard Walton Tully's dramatic spectacle, "The Flame," were of sufficient moment to attract crowded houses to the Garrick, Feb. 19-24. The music and incidental dances were Tulliesque in the extreme and the entertainment on a whole bids fair to rival the perennial popularity of "The Bird of Paradise." June Hawthorne in the role of Maya, daughter of Tierra, invested the role with a sympathetic touch, an individual characterization, which should be noted as a distinct achievement. James Seley as Iave Caron and Richard Gordon as Wayne Putnam equally divided secondary honors. Current week Al Jolson in "Robinson Crusoe, Jr." "Hit the Trail Holiday" with Fred Noble and original cast, at the Detroit Opera House, 19-24. Raymond Hitchcock in "Betty" current week. Jolly Stella Mayhew and Billy Taylor were the undisputed headliners at the Temple Theater, 19-25 on an interesting bill which included Bert Melrose, Mlle. Blancy and company, Violinski, Marie Nordstrom, Woolf and Stewart, Alvin and Williams and Frank Shields. George Sidney in "Bury My Love" renewed acquaintance with a goodly portion of the population at the Lyceum, 18-24, and will be followed by "Come Back to Erin" Mabel Nell, the electrical genius, headed the week's bill at the Globe Theater, 19-25. The Globe Trotters at the Gayety Theater, 18-24, followed by the Behman Show; and the French Follies will succeed The Broadway Belles at the Cadillac. R. L. A. MARGON.

## CLARKSDALE, MISS.

CLARKSDALE, MISS. (Special).—Mabelite (Arthur Owen, mgt.): "The Prince of Pilsen." Feb. 15, played to a good house, but the show as a whole did not please the people. The voices were poor. "Peg o' My Heart," 24, in a crowded house. Mrs. Sarah Bernhardt will play here, Mar. 23. Both the Majestic and Queen are showing good pictures to packed houses. ANN L. HOLZ.

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## ST. LOUIS

ST. LOUIS, MO. (Special).—Jefferson (Melville Stoltz, mgt.): Week Feb. 18, "Elegance's Follies." "Savage's" "Everywoman," 25. The Players (Clifford W. Egelhoff, mgt.): Fourth consecutive week of Lewis R. Ely's original Missouri comedy "A Dry Town," 25. Columbia (Harry Buckley, mgt.): Orpheum circuit vaudeville, "The Forest Fire." Park (Dave Russell, mgt.): Reopened as one of a chain of small theaters controlled by Cella and Tate, which include the King's, Shenandoah and Grand. Is in 10-20c. vaudeville and motion pictures. American (Harry Wallace, mgt.): "For the Man She Loved," "Peg o' My Heart," 25. "The Follies" never fall in St. Louis and their visit, which terminated 24, has been an exception to the general rule. Top prices \$2.50 this year instead of \$2.00 as heretofore has made no difference in the attendance, and the estimate of theatrical men on the outside is for a \$35,000 week: some week and some record—if true. HAGEMAN.

## GARDINER AT FT. DODGE

FOOT DODGE, IA. (Special).—The Gardiner stock company are more than satisfied with their reception and patronage; they are playing to capacity most of the time, and have become great favorites in the city. LILLIAN M. BARKIN.



## TRAGEDY OF A PLAYHOUSE

Columbia of Boston, on the Site of Two Churches, Reduced to Ashes—First Treasurer Lost on the Titanic

Boston (Special).—Whenever a theater is burned it always gives occasion for much comment by people interested in the stage, and the burning of the Columbia at the corner of Washington and Motta Streets on the evening before Washington's Birthday was no exception. Recently the Marcus Loew interests have operated the Columbia as a vaudeville and picture house and for several months the theater has been closed while a complete renovation, which involved some decided changes in the building, has been going on. On Wednesday evening about seven o'clock the theater was discovered to be on fire, and when at midnight the flames were entirely under control the playhouse interior was destroyed, the adjoining Grace Building was ruined, and fifty families, many of them Hebrews had been driven from their homes to spend the night in the streets. The thermometer was below freezing and the neighbors did everything possible for the fire victims, but naturally with their household goods in the streets, they preferred to stand guard over their effects. Early in the morning the unfortunates were allowed to return to their homes. Meanwhile traffic on the elevated railroad was paralyzed, as the rails run within a few feet of the theater. In fact, never in the history of Boston has there been a worse traffic tie-up than resulted from the fire. Think of the inconvenience when the L traffic was paralyzed for more than a day.

The Columbia Theater had an interesting history. It was opened Oct. 3, 1891, by one of Frohman's companies (which included Maude Adams) in "Men and Women," and at that time was advertised as the most sumptuous theater in Boston. Its exterior Moorish columns, its glittering minarets and the magnificence of its interior held the public interest for some time. The site of the house was formerly occupied by a Unitarian Church. The property was purchased by Bishop Fitzpatrick and remodelled for temporary use as the Roman Catholic Cathedral of the Holy Cross. This was after the abandonment of the Cathedral on Franklin Street and before the erection of the present Cathedral more than forty years ago. The first managers of the house were William Harris, who died recently, and Charles F. Atkinson. Henry B. Harris, who went down on the Titanic, was the first treasurer, and Thomas B. Lothian, now manager of the Colonial Theater here, was the assistant manager. The house had its ups and downs and suffered many vicissitudes in the years passed. In 1899 it was transformed into a theater and music hall with a "promenade de luxe" and a secluded bar, George W. Lederer's "The Man in the Moon" was the first piece offered in the theater-music hall and it was planned to make the Columbia the Boston house of the New York Casino. There was an orchestra of twenty-six pieces in the theater itself, and another orchestra which played under the palms in the "promenade de luxe" during intermission.

Sarah Bernhardt came to the Boston Opera House to bid our city farewell, 26, playing in

an act from "Madame X" and in a scene from "Camille." Rounding out her entertainment are Claire Rochester, soprano-baritone; Lucille with her trained cockatoos; the six Harvard musicians; fantastic; Albert Donnelly and Harry Greene.

The Henry Jewett Players appeared in "The Passing of the Third Floor Back" at the Copley and outside of these two houses there was no change of bill.

At the other theaters: Hollis, Julia Arthur in "Serenade"; Plymouth, William Faverham, Henrietta Crossman, and an all-star cast in "Getting Married"; Shubert, "Ellen," with Vernon Miller; Tremont, "Miss Spruetime"; Colonial, "The Love Mill"; Wilbur, "The Blue Paradise" with Cecil Lean; Park Square, "Fair and Warmer"; Majestic, "A Daughter of the Gods" with Annette Kellermann; Castle Square, "A Fool There Was." The last named theater has been doing a tremendous business with this play by Porter Emerson Browne. William Courtleigh plays the lead and received fine notices from all the Boston reviewers.

Julia Arthur spoke before the Professional Women's Club a few days ago and greatly pleased a large gathering of the doctors, lawyers and other professional women that make up one of the largest of Boston's clubs for women. On Saturday afternoon Miss Arthur invited the members of the Drama League to remain after the close of her performance when she took them on the stage and explained to them the settings, the lighting and stage effects, and other interesting points of stage craft.

There has been more or less excitement here because of the strike of the White Hats. Wagons with large placards parade the streets warning the public not to patronize certain vaudeville and moving picture houses, as they are unfair to the White Hats of America. There has been some picketing and two or three arrests, but probably not as much publicity as was expected by the strikers.

Most unexpectedly there was a slight tempest in a teapot raised over the production of "Getting Married" at the Plymouth. A man sent a letter to one of the papers characterizing Shaw's play as "lewd and blasphemous," and some of our theatergoers feared that there would be an interference by the authorities. William Faverham commented severely on the letter in the daily papers. The actor said that at the first three performances of the play in England some eight years ago, the dissenters of the church and the keepers of public morals saw the play but found nothing in it that was bad.

All the theaters were sold out for both matinee and evening on Washington's Birthday, and the moving picture houses have regretted that their walls were not elastic. There were lines of fifty to one hundred people standing all the time before the doors of the continuous performance houses, and it is probable that the day proved, in the receipts at the places of amusement, one of the largest in Boston's theatrical history.

DUDLEY CLAPP.

### KANSAS CITY

KANSAS CITY, MO. (Special).—Shubert, J. B. Fitzpatrick, manager: "Daddy Long Legs," stopped over week Feb. 18-24 and was given a verdict in its favor. Frances Carson in the part of Judy was delightful, while George Allison essayed Henry Miller's role with complete success. It is seldom that a single play will bring back so many old stock favorites as does this one. George Allison, Gertrude Rivers and Smith Davies all having played the old Auditorium in its early days. The long awaited "Chin Chin" with Montgomery and Stone, week Feb. 19.

Orpheum, Lawrence Lehman, manager: Homer B. Mason and Marguerite Keeler topped last week's bill with the cleverest sketch seen here this season, Porter Emerson Brown's "Married." It was further enhanced by the splendid work of Mr. Mason and Miss Keeler. Eddie Leonard and his minstrel men was the other headline attraction, but passing ahead of him in popularity were the Marmel sisters in decorative and descriptive dances that were very graceful. Business big, week Feb. 19.

Pantages, W. J. Timmons, manager: "Mr. Inquisitive," a combination of motion picture and musical comedy, featuring Earl Cavannah, was the headline on last week's program. Capacity houses, week Feb. 19.

Globe, Cyrus Jacobs, manager: Smith and Kaufmann pleased capacity houses, week Feb. 12, at the Globe with a clever little singing and talking skit as did also the "Divine Nymphs" in an aquatic novelty.

Gayety, Harry Gallagher, manager: Stone and Pillard, who always draw overflow houses, appeared here, week Feb. 12, in lively musical revue "The Raz Doll in Ragsland" and greatly pleased the crowds that greeted them.

Century, Joseph Connam, manager: Billy Gilbert, comedian, and a splendid chorus made the "Girls from Joyland" more than worth seeing, week Feb. 18-24.

Garden, W. H. Quigley, manager: "St. Elmo," in spite of its present presentation, drew fairly well at the International House, week Feb. 18-24. Edwin Strong and Violet Manning handled the leading roles. "For the Man She Loved," week Feb. 19.

Auditorium: Lucien Denu added another to his long list of musical comedies when his latest offering was presented at the Auditorium Feb. 19-20 to crowded houses. It was called "Mae Comes Back." A more or less inconsequential plot intruded occasionally but it served as a thread to hang some twenty tuneful melodies on. The most interesting feature of the production was the "Wedding Ballet," an exquisite little pantomime presented by the pupils of Mlle. Rhea's School of Ballet under the direction of Mrs. V. D. McMurray. The principals were Vivian Hoffman and Winifred Goldborough.

Julius Hyde, dancing with Annette Mares, more than pleased with an exhibition of modern dancing. Carleton Coon's splendid voice fully realized all the possibilities of his several songs, while George Arnold essayed the leading role and sang his numbers with good taste. Harold Sherman's Irish brogue was captivating. Virginia Bridges scored with her clever handling of "When a Cute Little Chicken Grew to be a Wise Old Hen."

Muehlebach Colonial: Stuart Walker's Portmanteau Players appeared twice Feb. 17, to capacity houses and were enthusiastically received. Satisfying photoplays at all the motion picture theaters. JACK MCCLUREY.

Montgomery, Ala. (Special).—The Grand (Jean Smoot, mgr.): "A World of Pleasure," Feb. 18, pleased a very large audience. The "Country Sisters" had many encores in their specialty acts. "Flora Bella," 22; Robert Edson, 27.

WALTER B. FISKE.

### DALLAS, TEX.

DALLAS, TEXAS. (Special).—Coliseum: Max Rabino's Boston National Opera Company, Feb. 12, in Gounod's "Faust" in French; J. B. Mason's "Iris" in Italian; and 14, in "Aida" in Italian. All three performances were a brilliant success both financially and artistically. Maggie Tette sang the role of Marguerite in a charming manner imbuing the character with much sympathy and feeling. Jose Marianna as Mephistopheles was a sensation. His powerful basso voice and his exceptional histrionic ability lent all the satanic vividness necessary to the part. Ricardo Martin, a Kentuckian by birth, as Faust was excellent. Tamaki Miura in the title role of "Iris" was delightful. She is well remembered for her last year's work in "Madame Butterfly." The piece itself, however, was a slight disappointment. "Aida" with Luisa Villani, Giovanni Zentello, and Jose Marianna, surpassed the two previous offerings in splendor and choral work. Conductor Roberto Morosconi and his masterful work were fully appreciated by the vast audience.

The break with Germany caused the management of the Opera company to discard all of its German repertoire here and to dispense with the services of Herz and about five other artists of the organization.

Dallas Opera House (Geo. Anny, mgr.): "The Million Dollar Doll," 13, usual \$1 musical comedy. Neil O'Brien's Minstrels, 14, 15; fair business; good show.

Majestic (Intestate Vaude): Steve von Puhl, mgr.: Week 13, George Damers, assisted by Myrtle Vail and Edward Hume in "Temptation" repeated their last year's success. Delro received three bows with his work on the piano accordion. Allan Dinehart and company in "The Highest Bidder," a divorce presented by rather different methods. "The Edge of the World," a futuristic color puzzle was good for a closer.

Queen, Old Mill Washington, Crystal, Jefferson, Newport, Garrick, Rex, Dixie, Favorite, Princess—motion pictures of every description, vintage and school. FRANCES FOLSON FIFE.

### STAMFORD, CONN.

STAMFORD, CONN. (Special).—At the Stamford Theater, week Feb. 19, Thomas Wise and William Conrath appeared in a new comedy entitled "Pals First," which was well received by a good house. Sarah Bernhardt appeared in parts from "Cleopatra" and "Camille," 20, and the one-act play "Du Theatre au Champ d'Honneur." The large audience gave her an ovation, especially marked at the end of the latter play. "The Old Homestead" Washington's birthday. "Stocks and Stockings," a new farce-comedy, featuring George Parsons, E. H. Dore, and Max Strasser than Fiction," now rehearsing in Boston, was presented here for the first time on any stage, 26.

ROY H. WISDOM.

### PARSONS, KAN.

PARSONS, KAN. (Special).—Best Theater: Good vaudeville offerings, Feb. 12-March 1. Gem and Grand Theaters, showing good pictures, fine attendance. Elks Theater, 18, 17, "Civilization," crowded houses.

CAROLINE A. MENDEL.

### BRATTLEBORO, VT.

BRATTLEBORO, VT. (Special).—Rob Alt Musical company played to capacity houses here week Feb. 19. Good company; gave satisfaction.

H. R. LAWRENCE.

## What the Critics Say

OF

# ANNA WHEATON

IN

## "OH, BOY"

But the best ingredient which they have introduced into the show is Anna Wheaton. When Miss Wheaton was born the wicked fairy, according to the custom, was not invited to the christening. Naturally, she rode into the room on her broomstick and cursed the baby.

"This child will never be very beautiful" was what she said. The mother and father were horrified, although some of the neighbors asserted that they knew right along that the youngster's mouth was a wee bit generous. It seemed as if a musical comedy career were out of the question for the young prima donna, but the good fairies hastened to comfort the stricken parents and laid on the other feminine attractions much thicker than usual. Grace, they promised, and vivacity and humor and charm and the gift of dancing and the play of expression. They kept their word, and last night Miss Wheaton gave the most fetching performance in a musical comedy which has been seen around here for some time. It was quite a joke on the bad fairy, come to think of it.—Heywood Brown, N. Y. Tribune.

It is Anna Wheaton as an actress of "experience," who is the life of the performance. Miss Wheaton is clever, and she has developed into a very good dancer with a sense of humor.—Charles Darnett, Eve. World.

Anna Wheaton as the actress, supplies a large part of the brains among the women and much of the fun.—Eve. Sw.

Anna Wheaton possesses a gay and infectious form of humor that is infectious. She has a most expressive face

and knows how to get all of the comic value from a song.—Brooklyn Eagle.

Anna Wheaton sings and dances with all her early fire, plus a dash of devilry of which no one would have suspected her capable from her demure performances long ago in such choré roles as Lisa in "Peter Pan" and Pitti-Sing in "The Mikado."—Alexander Woolcott, N. Y. Times.

The outstanding individual success easily belongs to Anna Wheaton, who liberates a vivacious personality and keen sense of humor which captivates her hearers.—Morning World.

Miss Wheaton's sojourn in vaudeville has done a lot for her. She is far and away better than when she last appeared in musical comedy, and she dances with the same agility and grace. Last night was one of triumph for her.—Journal of Commerce.

It was a night of triumph for Anna Wheaton, who is not starred nor even featured by the management, but who takes the leading role so delightfully as to insure the success of the piece. Vivacious and charming, a singer and dancer of ability and possessing magnetism that makes itself felt across the footlights, Miss Wheaton has been steadily advancing in prominence and popularity on the musical comedy stage. As Jackie Sampson, an actress hiding from the police, she scored the biggest hit of her career last night.—Brooklyn Times.

Anna Wheaton, joyful and tuneful, carried away the individual honors.—Brooklyn Standard Union.

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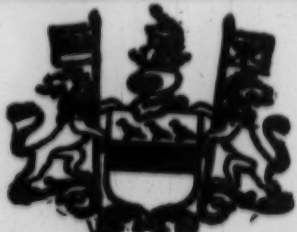
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### MINNEAPOLIS, MINN.

**MINNEAPOLIS, MINN.** (Special).—Geo. M. Cohan's farce comedy, "Hit-the-Trail Holiday," is the week's attraction (Feb. 18) at the Metropolitan. Frank Otto and Lola Merrill head a cast of 15. "The Dolly Sisters," week 22. At the Shubert, week 18, the Bainbridge Light Opera Company is giving an excellent production of the tenuous "Spring Mail." "The Man Who Owns Broadway" follows.

Outstanding of the Orpheum's bill the current week are the Misses Flora and Winnie Lightner, the younger of the two sisters proving herself a genuine comedienne. Headliners at other vaudeville houses are: "A Texas Round Up" at the Pantages; Royal Count Quintette at the New Palace; and Hyacinth Jace at the New Grand. "The Social Follies" are drawing the usual big crowds at the Gayety.

"30,000 Lanes Under the Sea" is in its second week at the Lyric with five performances a day. It is booked for an indefinite run. Strand, first half, Henry B. Walthall in "The Truant Soul"; last half, Viola Dana in "Threads of Fate." New Garrick, first half, "Each to His Kind" with Sessue Hayakawa; last half, Lenore Ulrich.

The Minneapolis Symphony Orchestra, under the able leadership of Emil Oberholfer, has just returned from a most successful road tour covering ten or a dozen Western States. Every city visited had nothing but praise for the orchestra. The ninth Symphony Concert here was given Friday night, 23. Jacques Thibaud, violinist, was the soloist.

### MODESTO, CAL.

**MODESTO, CAL.** (Special).—Modesto Theatre. A. A. Herard, Mgr.: Vaudeville and pictures pleased capacity houses Feb. 9-10. "Fair and Warner," Feb. 13, delighted S. R. O. "Twin Beds," Feb. 22, vaudeville, Feb. 16, 17. Star, W. B. Martin, Mgr.: Moving pictures drew good business.

Auditorium, O. H. Williams, Mgr.: Modesto Lodge, B. P. O. Elks, No. 1282, annual grand ball, Feb. 9, dancing event of the season.

J. H. TAMEL.

## REPORTS FROM MIRROR CORRESPONDENTS

### LOUISVILLE, KY.

**LOUISVILLE, KY.** (Special).—At Macaulay's Theatre, Feb. 19-21, the Washington Square Players produced a most favorable impression in a series of short plays of high-grade artistic excellence, performed in the more finished manner. Good attendance ruled during the engagement. Mischa Elman, the master violinist was heard in a recital at Macaulay's, 22. John Mason in Cleve Kinkadee's Harvard prize play, "Common Clay," entire week 20, at Macaulay's.

At Keith's, 18-24, a bill of uniform excellence was offered including Tom Smith and Ralph Austin and company, Hussey and Worsley, The Sharrocks, Georgia Kerie and company, Weston and Clark, and The Rosaires. The melodrama, "Her Ugly Child," at the Gayety was the medium of attracting large audiences and favorable comment for excellent work done by the company. At the New Buckingham the up-to-date burlesque company, "The Tempters," proved a strong card week ending 24.

The moving picture places have a wealth of good things for period 18-24 featuring such well-known film stars as Wm. Hart, Mrs. Vernon Castle, Viola Dana, Theda Bara and Peggy Hyland. The business at the picture houses has been uniformly good.

Suggestion has been made that the new Auditorium soon to be built here when completed be called The Shackleton in grateful memory of C. H. Shackleton deceased who was a pioneer in musical matters of Louisville and did much for the high plane of this city in matters of that kind.

Paul Swan, an eastern artist, poet and exponent of classical dances, created a most favorable impression here in posing and in Greek dances, week 18-24. The entertainment was given at the Woman's Club and was largely attended.

The coming of "Common Clay" to Macaulay's was a notable event as Cleve Kinkadee is a Louisville boy, son of Judge Kinkadee, himself a man of education, witty, wise and prosperous. Naturally his home people are interested in the play written by young Kinkadee, which has been so successful. John Mason is also a big favorite here; it only needs Jane Owl who was in the New York cast to make the occasion complete. Miss Owl is the wife of Adolph Kinsler, also a Louisville man.

Keen regret was felt in this community at the death of Dr. T. Hunt Stucky, Feb. 19. Dr. Stucky was well and favorably known to all of the high-class professional people who visited Louisville in the last twenty years. He was at one time president of the Louisville baseball club, then in the National Big League.

CHARLES D. CLARK.

### BROOKLYN, N. Y.

**BROOKLYN, N. Y.** (Special).—The Bushwick "put over" another fine bill during week Feb. 19, and again was accorded capacity business. There were several features, including Carrie De Mar and company, Madame Doree's Celebrities, a very creditable musical act: Wilfrid Clarke and company in "Swiss This Fiat"; Asha, a Japanese of extraordinary ability; and William Gaxton in "Kisses." With an array of talent such as this, and in addition clever acts, namely Rockwell and Wood, and Kerr and Weston, together with the latest episode of "Patricia," Manager "Pat" arranged a program which is certainly inviting. Gertrude Hoffmann leads this week's bill.

Week 19 the Orpheum patrons again were presented with an excellent program. Maude Lambert and Ernest Ball and Wilbur Mack and Nella Walker in "A Pair of Tickets" carried off the honors. Bath Brothers in an acrobatic feat were accorded rounds of applause for their brilliant work. Others to appear were Joe Towle, Will Oakland, Emmet Welch and eight minstrels, Marie Stoddard Wilson and Chickell, Ed Levine, Musical Johnstons, and the Le Vars.

The sixth episode of "Patricia" completed the bill.

An excellent comedy, "Good Gracious Anna-belle," entertained at the Montauk during week 19, with good success. The cast was composed of talented characters of whom Lola Fischer took lead. She was very well supported by the balance, which consisted of Walter Hamnden, May Vokes, Harry Ingram, Edwin Nicander and others. Current week, Sir Henry Beerbohm Tree in "Henry VIII."

"Pierrot the Profound" was seen at the Majestic, week 19. Very artistically portrayed and with clever cast, featuring Marjorie Patterson, it made a very forcible production and many turned out to see and then went home much wiser. The New Max Linder engagement of "So Long Letty," R. J. MUMKINSON.

### DES MOINES

**DES MOINES, IA.** (Special).—Berthel Theater (Hilbert and Getchell, mgrs.). Daddy Long Legs, Feb. 15-16, paid its third visit to Des Moines and still drew capacity houses. Frances Carson was a delightful Judy and George Allison was a most adequate Jervis Pendleton, but probably the most enthusiastic reception was given the children.

The burlesque offering for week 18 has been held over for entire week on account of the auto show and numerous conventions, and Billie Watson and Ed Wrothe with "The Auto Girls" are drawing their usual crowd.

Empress (Hilbert and Getchell): Anna Eva Fay was held over for entire week, Feb. 11, on account of the demand for seats. Jessie Shirley company and Janet Allyn and company in "A Long Lane" share tonline honors for current week. The New Max Linder comedies will be shown with the vaudeville.

Orpheum (Geo. Rackett, mgr.): "Lots and Lots of It" by Phil White and company share headline honors with Cecil Cunningham. The Garden of Allah, Leonard Gautier's "Mardi in Toyland," savor and Brennan, Palfrey, Hall and Brown, and Morris and Camp will complete the bill, week 18.

Majestic (A. Frankie, mgr.): "The Birth of a Nation" is in its second week of a return engagement. "The Witching Hour," week 25. Trolley of the Vitagraph appeared at the Palace 21, and gave a most pleasing and interesting talk on the motion picture industry. Juvenile programs seem to be the thing at present. The Evening Tribune invited the children to be their guests at the Garden last Saturday to see Mary Pickford in "Such a Little Queen," and the Daily Capital will show Marguerite Clark in "Snow White," March 3, at the Coliseum. Alma Gluck, assisted by Efron, Kimballist, 26, at the Coliseum.

KAHN.



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### PROVIDENCE, R. I.

**PROVIDENCE, R. I.** (Special).—"The Brat," 3-act comedy by Maude Fulton, at the Providence Opera House, after a 30-weeks' tour on the Pacific Coast and later in Pittsburg and Boston. A charming entertainment.

The company consists of Maude Fulton, Mr. Morosco, Edward Low, Louis Stone, Charlotte Ives, Gertrude Maitland, Isabel O'Madison, Frank Kingston and Gertrude Workman.

Keith's: Grace La Rue, for some time connected with light opera and who makes her first appearance in this city after a long absence, 19-24. Her offering consists of a series of songs varied in theme but of interesting character and interpreted with excellent taste and expression. Alfred Newman is her piano accompanist, a young performer of unusual ability. Bert Baker and company of four presents an old-time variety sketch, "Preparation."

"Creation," similar in effect to a more extensive production of several years ago, depicting the creation of a universe. A lecturer describes the various features, making a striking picture. Moon and Morris, men dancers and comedians. Will Morrissey, formerly of Morrissey and Hackett, presents a combination of singing and imitations accompanied by Freddie Clinton on the piano. Florrie Miller and company as "Little Miss Dainty."

Kadie and Ramon in a little sketch.

Emery: Harry Bellet in presenting "The New Producer," 19-24, supplies a new musical number which is highly entertaining. A company of eight sing selections from leading operas, while duets and trios are interspersed. A little too dancer executes some clever evolutions. Clark and McCullough, the happy tramps, present "Much Ado About Nothing." Buck Brothers in "Spilling the Beans," an acrobatic act. Alice Cole, the girl with two voices, and the dancing O'Mearas. Attendance good. ELMER C. SMITH.

### BRIDGEPORT

**BRIDGEPORT, CONN.** (Special).—Poll's, Matt Saunders, manager, and Plaza, John P. McCarthy, manager, did tremendous business week Feb. 19-24, running four capacity shows each on Washington's Birthday and Saturday. The big theaters' box-office receipts (orchestra seats now 15c) are soaring. Fox, Mutual, Vitagraph and Bluebird standard films prove big attractions and also splendid vaudeville prevails. Poll's, Sunday afternoon, Feb. 25, drew a big crowd. The opera "Aida" was given by noted artists under the auspices of Columbus Club Metropolitan singers, Robinson Rosebuck, and others appeared. This city with its thirteen movie theaters alone offers many opportunities for enjoyment in this direction.

MARY BATES HANCOCK.



# REPORTS FROM MIRROR CORRESPONDENTS

## BALTIMORE

BALTIMORE, Md. (Special).—There was little division of opinion in Baltimore as to the merits of "So Long Letty" and "Alone At Last," for while both were of a musical nature, they were totally unlike in every respect, as each represented two widely separated types of musical entertainments. "So Long Letty" was one of the most unique and original things of its kind we have yet had, and by far the most amusing musical comedy served to us this season. On the other hand, "Alone At Last" was equally as good in its style. Letty's score is the best thing he has given us to date, being far more melodious than either "Gypsy Love" or "The Merry Widow," and reveals traces of finer musicianship. It was received with the greatest enthusiasm. The Maryland featured Houdini, Robert Haines and wife and Jack Wilson, the latter furnishing much of the entertainment of the bill.

After an absence of several years, Anna Held returned to Ford's this week in her own revue bearing the title of "Follow Me." This production is modeled along the lines of the Winter Garden Revue, and its cast includes a number of exceptionally clever entertainers who have long records of success on the vaudeville stage. The audience seemed to be very much pleased with Miss Held and her Revue, and gave both abundant applause. Week March 5. "Experience."

Dr. Harry Heibel has completed arrangements which will bring what is perhaps the most widely advertised and discussed play of the season to Baltimore, March 5, when Winthrop Ames production of "Pierrot the Prodigal" will be given its first local presentation. Additional interest is centered in this unique play, due to the fact that Miss Marjorie Patterson, who enacts the role of Pierrot, Miss Patterson is a Baltimorean, and previous to her departure for London to take up her career on the stage, was one of the most popular members of the exclusive smart set.

Sam'l. V. Nixon, accompanied by his daughter Mrs. Nixon-Nirdlinger, stopped off in Baltimore last Monday on their return from Palm Beach, where they have been for the past month. Mr. Nixon has never appeared to be in better health, and he was very enthusiastic over his trip. He also stated that he had completed plans for the premier of Eugene O'Neill's latest drama to be given at the Academy on Monday, March 12. The play bears the title of "A Small Town Girl," and the cast includes Charlotte Walker, Robert Hilliard and Edward Abela.

The best attraction of the International Circuit has offered in Baltimore this season is at the Auditorium this week in a dramatization of Louisa Alcott's "Little Women." This dramatized novel was selling at the same house during the regime of the suburbs and scores pronounced success. It is splendidly played this week by the best company which has visited this theater during the present season. I. B. KISS.

## MILWAUKEE

MILWAUKEE, Wis. (Special).—Manager Booth of the Merrill Theater has again demonstrated his ability to pack the house. The latest novelty was in securing Bryant Washburn of the "Hasty Pudding" to appear here in person at each performance at the showing of his late release, "Skinner's Dress Suit." Although Mr. Washburn has been here many times in the past, his present appearance at the Merrill brought an overflow attendance.

At the Alhambra, Lou Tellegen in "The Black Wolf" and Theodore Roberts in "The American Consul" are on this week's bill, Feb. 19. "The Scarlet Letter," with Stuart Holmes, is drawing capacity houses at the Buttery. Since the new management has taken charge, the attendance has increased beyond the capacity of the house in spite of recent alterations to create more seating room.

Crystal patrons are being given quite a treat by witnessing the performance of George Primrose. Although he has appeared here at the Majestic, this is his first time at popular prices, and the Crystal is crowded very frequently.

The Strand is enjoying a remarkably steady increasing business in photoplays. The Orpheum has for its headline act a musical tableau called "The Explorers," a scenic and musical play. The balance of the bill includes other vaudeville acts and motion pictures. The attendance is pleasing.

The Bison City Four, well-known quartette who have frequently appeared here before, headline the Palace bill. Harry Anger and the King of Girls, Morris Golden, Paul Pedrini and company, and other acts and motion pictures comprise the generous and well selected bill. The attendance is frequently much over capacity.

Early Monday morning, Feb. 19, a fire was discovered in the Palace Theater caused by a lighted match. Half of the lower floor was damaged and the loss is estimated at \$10,000. The theater was closed for three days and opened again, Feb. 22, to receive attendance. The Majestic continues playing Orpheum Circuit offerings of the highest class to crowded houses. J. A. KISS.

## SEATTLE

SEATTLE (Special).—At the Metropolitan, the Film Minnie show, Feb. 16-17, was well patronized. Dark Feb. 11-15. Moore, dark Feb. 11-17. At the Pantheon: Frank Forsyth, and vaudeville. Feb. 11-17: good business prevailed. Palace: Hip, the Groom, Forget and vaudeville. Alhambra, Dorothy Jordan, and vaudeville. Oak: Monte Carter company in "Izzy in Mexico," Feb. 11-17. Motion pictures at the Clemmer, Liberty, Coliseum, Rex, Strand and other houses. BENJAMIN F. MESSERVY.

## ROCHESTER, N. Y.

ROCHESTER, N. Y. (Special).—The Little Theater Players made their initial bow before an audience that crowded Fine Arts Hall, Friday night, Feb. 16, presenting four plays, "Fanny Free," "Riders of the Sea," "A Marriage Has Been Arranged," and "The Pierrot of the Minute." "Fanny Free," a fantastic comedy by Stanley Houghton, made a delightful opening number. With a plot that would hardly appear in the magazines that sometimes point out writings of its length, it is treated with a clever and deft touch that suggests George Bernard Shaw in its frankness and satire, but is never allowed to grow unpleasant. It required the services of Mrs. Harold R. Rich, Miss Wilma Lord and Claude Smith and Guyard P. Goodenough, who played it in the light vein it required.

As has been suggested, the real hit of the evening came in "Riders of the Sea," a dramatic play by John Millington Synge. It was best in its setting and had for its interpreters Miss Jessica Requa, Miss Beth L. Seattle, Miss Anne E. Dalsell, Milton Bond, William Buttle, Donald McChesney, Miss Helene Tierney and Miss Eva M. Barth. It was a pathetic picture of Irish cabin life among its shambles and the cast made the story most realistic. "A Marriage Has Been Arranged" brought out Miss Ruth B. Chamberlain and William Costello, who has acted as director for the new venture and to whose training much of the success of last night may be credited. The play was a delightful little bit of satire. Mr. Costello did not look over 40 who had been buffeted by the world, nor did Miss Chamberlain look anything like a faded beauty who has complained nine seasons through social whirlpools.

"The Pierrot of the Minute" with Miss Belle Federbusch as a delightful Pierrot and Miss Margaret Cummings as a dainty moon maiden, brought the performance to a close. It was a charming bit of poetic fantasy and delightfully played.

Coffee in dainty little cups was served to the audience between the plays by a number of the woman patronesses and members of the Drama League. B. HENRY LEFFINGWELL.

## HARTFORD-NEW HAVEN

HARTFORD, CONN. (Special).—Feb. 21-22 George Arliss drew large audiences to Parson's. Business very good; many excellent coming attractions.

The Palace is filled to capacity at most performances. First half week Feb. 19, an oriental act was feature of vaudeville bill. "The Scarlet Letter," with Stuart Holmes was motion picture. Ed Morton at Poll's and also music act. Good pictures. "Twenty Thousand Leagues Under the Sea" broke all records at The Strand, being shown for ten days continuously. Paramount pictures attract large attendance to the Majestic. Princess also does well. Likewise other movie houses.

New Haven, Conn. (Special).—In Old Kentucky, week Feb. 19, to large business. This old time melodrama was well presented and received much applause. First honors belong to Mr. Carver, Miss Morgan and John Dilsen. However, all members of company did well. The Hyperion Company is very popular in New Haven and business is generally excellent. Henry Messers, who has been manager for some seasons past, is still at the helm and stage manager Harry Andrews is one of the most competent directors in stock work. The Bijou does large business and same is true of its neighbor across the street, Morio houses also do well. SEYMOUR WENTZ SMITH.

## ALBANY, N. Y.

ALBANY, N. Y. (Special).—At Harmanus Bleeker Hall, Taylor Holmes and his vaudeville company in "His Majesty Bunker Bean," closed a successful engagement of three nights, Feb. 17. William Courtenay and Tom Wise in "Pala First," Feb. 23. Russian Ballet with Nijinsky, 24.

Mercedes in her telephonic novelty act accompanied by Mike Stanton was the leading feature of the bill at Proctor's Grand, week Feb. 19-24; others appearing were Mignon, Whipple and Huston, Cycling Brunettes, Fritz Bruch and sister, The Crissin, and Rose and Ellis. Added film production. The program was excellent satisfaction and drew crowded houses the entire week.

The Midnight Maidens offered one of the best burlesque attractions of the season at the Empir; the principals were unusually good and included Harry Barron, Billy Barry, Charles Cardon, Ethel Vernon and Clara Gibson. A good chorus rounded out an excellent entertainment. As usual the full capacity audiences prevailed for the week. Eugene Walter, the author of "The Knife," and Louis Schubert were in town this week and witnessed the opening performance of Mr. Walter's newest drama at Harmanus Bleeker Hall Tuesday night. Geo. W. HERRICK.

## RICHMOND, VA.

RICHMOND, VA. (Special).—Hyams and McIntyre scored a hit in "My Home Town Girl" at the Academy of Music, Feb. 19 and 20 and matinee 20. Although the team of Hyams and McIntyre has been a noted combination for years, the two had never appeared in Richmond—certainly not as a team, until this visit, and they have won popularity on merit. Hyams and McIntyre accompanied by Harry M. Gilbert de-livered a large audience at the City Auditorium, Feb. 20. "Fair and Warner," although the first presentation in Richmond of Avery Wood's successful farce, played to capacity houses at the Academy of Music, Feb. 22-24 matinee 22, 24. All of the picture houses, as follows, are doing capacity business: Colonial, Isis, Bijou, Odeon, and Victor. NEAL AND MCCONNELL.

## YAZOO CITY, MISS.

YAZOO CITY, MISS. (Special).—Yazoo Theater (Geo. C. Cram, mng.) "Prince of Pilsen," Feb. 13; highly enjoyable affair; choruses good and entire company above the average. Winston Churchill's "The Ordeal" played to large audiences both matinee and evening, 14. The Bluebird Photoplays, Inc., 25, presented the star "Leo Madison" in "The Chalice of Sorrows." Nell O'Brien, Minstrels, Mar. 16. Serial "Patria" released by Pathe Freres at this theater, featuring Mrs. Vernon Castle, 12. J. W. STOUT.

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## LINCOLN, NEB.

LINCOLN, NEB. (Special).—Orpheum, Robert B. Livingston, manager; Eddie Leonard and company, Homer B. Mason and Marguerite Keeler, Mabel Russell and Marty Ward and company, Pink's Mules, Irwin and Henry, Morris and Campbell and Ernie Fottis and company, proved to be excellent attractions Feb. 15-17, followed by Nellie Nichols, Bonair, Ward and Farron, the Flying Henrys, Mr. and Mrs. Jimmie Barry, Ollie Young and April, Al. Sharpe, and Stan Stanley and company, Feb. 22-24.

"Daddy Long Legs" played to very good business at the Oliver, Feb. 9-10, followed by Lincoln's old favorite, May Robson, in "The Making Over of Mrs. Matt," Feb. 12, to excellent business. Miss Robson's piece is the best comedy that has appeared in Lincoln in some time. The Smart Set, in "Preparedness," played three fair houses, Feb. 13-14. The Lincoln Symphony Orchestra, Feb. 15.

Charles Murray and wife the movie favorites spent a few days in Lincoln, week Feb. 11, visiting old friends. Lincoln is the former home of Mrs. Murray. George F. Hall, manager of Miss Robson's company, reports excellent business all along their route. Topeka, Kansas, and Lincoln being their furthest western points on this tour. Their route calls for a trip through Canada in the near future. For Bell's Globe Trotters at the Majestic are doing fairly well after an excellent start. Tabloid musical comedies are presented three times daily with changes twice a week. V. E. FRIED.

## SAN DIEGO, CAL.

SAN DIEGO, CAL. (Special).—"Princess Pat" gave three performances at the Grand Theater, Feb. 17, 18, to satisfactory business, followed by "The House of Glass," Mar. 4, 5.

The Pantages bill at the Savoy, week 19, was another of those bills calculated to fill the house on account of the merits of the several acts. Winston's Sea Lions and Diving Nymphs, Ten California Dancing Girls, Le Maire and Dawson Joe Roberts, Sterling and Marguerite Biele and Gerard, and the seventh episode of "The Secret Kingdom" made up the program.

The Hippodrome continues to fill almost every seat at every performance, which must be gratifying to the management, as well as encouraging to the performers. The bill was made up of Gordon Bros., Clonper Trio, Vanderloos, Talford and Bessie, Jean McElroy Millars, and another episode of "The Purple Mask."

Herbert Brenon's "War Brides" was the attraction at the Pickwick, week 12; attendance was the best that it has been for some time and it was one of the only films ever run in San Diego that really brought tears to the eyes of the audience. The Pollard Picture company are still at the Expo, and have not decided as to their future. Their last film, "The Devil's Assistant," will be released in March. Dolly Schindler is at work on a new play which, when completed, will be produced at the Nature Theater. MARIE DE BRU CHAPMAN.

## ST. JOSEPH, MO.

St. Joseph, Mo. (Special).—Lyceum Theater: May Robson in "The Making Over of Mrs. Matt," was enthusiastically received by a small but appreciative audience, Feb. 15. The star and her company were splendid and held the audience in rapt attention throughout the play. "Daddy Long Legs" was the attraction, matinee and night, Feb. 17, and was presented by an excellent company. Frances Carson was charming, as Judy, Business fair. "Maid of America," Feb. 18, had two comedians with them that were simply great. Al. K. Hall and Bobby Barry were a full show in themselves and kept the house in roars of laughter every minute they were on the stage. A pretty chorus, handsomely costumed, made a good background for their snappy work and made the show a huge success. Business good. JOHN A. DUNCAN, Jr.

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# PALESTINE, TEX.

PALESTINE, TEX. (Special).—"The Bohemian Girl" at the Temple, Feb. 15; good house pleased. Worthman Bros. Shows (Carnival), Feb. 12-17. Good crowds. Noticeable. "In Panama, Canal in Miniature," and Miss Josephine Fleming (formerly of New York City) in a high-class swimming and diving act, "The Garden of Allah," Feb. 22. I. C. MYERS.

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### OAKLAND, CAL.

OAKLAND, CAL. (Special).—Macdonough: Kolb and Hill, after an extended engagement with the movie, are once more in the legitimate and successful week Feb. 11-17 in "The High Cost of Living." They are just as funny as ever and their supporting company of fun makers are giving good satisfaction to the large audience that are in evidence at every performance. The company: Helen Filmer and Dudley Douglas, and Hans Chalmers. Chalmers is playing in the picture honors. Odette, Foster Ball, Hans Chalmers, Harry Lester Mason, and Imogene, Oona and Oorene. Attendance shows steady increase. Columbia: Will Kild and company, in "Twenty Minutes at the Foxes," in capacity houses. Pantazes: This week's bill, Feb. 12, is a decidedly a girl show, there appearing on the program, The Courtroom Girls, Calabrese and Brown, Four Portia Sisters, The Three Melvilles, Three Symphony Maids, and Four Cook Sisters. Usual attendance. 9 & 11: Vivian Martin in "The War Model," and Edith Storey and Antonio Moreno in "Mystery Magic." Miss Storey appeared in person, and was greeted by a large and enthusiastic audience. Kinema, Melanice and Franklin, 10 & 12, to capacity.

The familiar face of Henry Shumer, an Oakland favorite, is seen in one of the principal roles in "The High Cost of Living," at the Macdonough. For many years Mr. Shumer was one of the most popular and efficient members of the old 50 Liberty Stock company, and he is receiving a most flattering reception from his many Oakland admirers. LOUIS SOMMERHINE.

### JERSEY CITY—HOBOKEN

JERSEY CITY (Special).—Large audiences enjoyed the mysterious tricks and illusions offered by Thurston at the Majestic, Feb. 19-24. "A Hammer of the Gods," Feb. 25-March 3. Willy Timmerman proved the big novelty at Keith's, Feb. 19-21. Robert Armstrong and company had an excellent playlet "Be A Man." Mabel Hursey sang patriotic songs. Savannah and Georgia were a funny team. The Mayvokes were a Japanese novelty, and the Four Earls were a comedy. Richard Bennett in "And the Law Was" was the feature picture. Appearing Feb. 22-24: Henderson Smith's Ten Dark Knights. Loner Haskell, Jack Ingalls and Mary Redding. Charley Robinson and his Parisian Flirt. The Academy of Music, Feb. 19-24. Humphreys and Fleming the Harmonist. Four is the quartette, and Harry Le Van Robinson himself is very good, and his chorus are real workers. "The Tourist," Feb. 25-March 3. The Star and Garter company drew large houses at the Empire, Hoboken, Feb. 19-24, with an excellent bill. Sam Howe and company, Feb. 25-March 3. WALTER C. SMITH.

### PORTLAND, ORE.

PORTLAND, ORE. (Special).—With Olin Field in the title role, Morace's "Bird of Paradise" returned to the Heilig Feb. 15, 16, and was met by capacity houses at every performance. Although it was the fourth appearance of this play in Portland, the house was practically sold out days in advance, and the engagement was entirely too brief to satisfy the demand. Cleverly acted and splendidly staged was the production of "Romeo" by the Alcazar Players at the Baker week of Feb. 11. Albert McGovern qualified superbly as an amateur crackman and made the part a sequence of thrilling situations. Both Gates met the delicate requirements of her leading role with her accustomed art. As the detective, Will Lloyd fitted the part like a fine kid glove. Business was excellent.

The Greater Morris Dancers in Greek and Egyptian dances were the big feature of the bill at the Orpheum specially labeled The Orpheum Road Show. The act met emphatic popular approval. Another popular act was the conversational patter by Ryan and Lee. Capacity houses were the rule.

The mysterious Great Leon and the Kinkaid Kitties shared leading honors of a substantial bill at Pantazes, the popularity of which was attested by crowded houses at every performance during the week. The first episode of "The Secret Kingdom" was the extra picture offering. JOHN F. LOGAN.

### DECATUR, ILL.

DECATUR, ILL. (Special).—Manager Shockley of the Lincoln Square Theater has presented a number of attractions of late that have done good business. "The Katzenjammer Kids" played here Feb. 8 (their fifth stand), to two good houses. Stuart Walker's Fortmanteau Theater, Feb. 15, to almost capacity and pleased every patron in the house. Knights of Columbus minstrel, Feb. 16, were sold out and people turned away. "Her Unborn Child," Feb. 17, matinee and night had two good houses. They played to women only in the afternoon. "Blue Paradise," Feb. 24. "Everywoman" is booked for an early date. FRANK S. EWING.

### BERWICK, PA.

BERWICK, PA. (Special).—The Crescent Comedy company, managed by Law Groves, played the Opera House week Feb. 12 to fair business. "The Other Man's Wife," Feb. 20, played to fair business. As an inducement for circuses coming this way this season the town will give free license. The Palace theater, managed by Sult Bros., has been remodeled and is now open; seating capacity is 750. PINKIE THORNTON.

## REPORTS FROM MIRROR CORRESPONDENTS

### PHILADELPHIA

PHILADELPHIA (Special).—With the beginning of the Lenten season, as a sort of contrast perhaps, the local theaters show more activity than for many weeks past. In fact there were four changes of bills, and several long runs are in their final stages.

At the Broad, John Drew did two weeks of excellent business in his native city in "Major Pendennis." All Philadelphia south of Market Street went to see their Langdon Mitchell's most successful dramatization while other residents of the Quaker City, north of the social dead line, also witnessed our distinguished son of a distinguished father's latest effort. This week, that very pretty play "Treasure Island" which helped to put the Punch and Judy theater on the map, is the current attraction. It is produced by Charles Hopkins who also takes part in the play, supported by his wife and his very excellent company. Seat sale has been big.

"Pom-Pom" with the attractive Mitsl in the leading role is here at the Forrest after its long run on Broadway. Philadelphia has had exceptionally few new musical comedies all season but as long as the local agents send such good ones as "Pom-Pom" and such enchanting actresses as the little Hungarian star, last seen here in "Sari," we will have to be content.

At the Lyric another well-known musical comedy opens in direct competition to the Kiaw and Erlanger attraction. "Katinka," also too well known to burden readers with many details, begins a local engagement. Stars include T. Ray Barnes, Ada Meade and Audrey Maple.

"Very Good Eddie" is in its final week at the Adelphi where it has been enjoying a most successful run. Perhaps this theater has a certain home-shoe, for this season it has been the home of only long and successful runs.

"Fair and Warmer," at the Garrick continues its successful engagement.

"Little Women" at the Walnut did a nice business during the two weeks of its run, and has been succeeded by one of the Stair & Havlin comedies, "Hans and Fritz."

The Little Theater has been presenting some good plays recently and has gathered together a very meritorious company of players, some of the additions to the cast this season improving the soundness and evenness of the company's work. The present play, A. E. Thomas's "What the Doctor Ordered," is especially well played and is the first American production of the season. J. SOLIS COHEN, JR.

### EL PASO

EL PASO, TEXAS (Special).—Crawford, E. F. Maxwell, manager: The Albert Taylor Stock company closed their engagement at this theater Feb. 10. Commencing Feb. 11 the Audra Alden company, under the able management of J. D. Glass, started a run engagement and put on a magnificent production "The Natural Law" to capacity. Audra Alden and her company will play an indefinite engagement at this theater with change of bill twice a week. Week Feb. 18, Jerry and "The Unknown."

Texas Grand, E. F. Maxwell, manager: Raymond Tait's Musical Comedy Company to capacity houses. They will likely remain for a long time. They put on a good production of "Bobby" Feb. 16, and gave away nights Feb. 16, 17 to the Boston-National Grand Opera Company which gave three performances in El Paso. "La Tosca," "Iris" and "La Boheme" to capacity houses.

After the last performance of "La Boheme," night Feb. 17 James G. McNary, president of the First National Bank of El Paso, and his charming wife, gave a supper in the private dining-room of the Paso Del Norte Hotel in honor of Marame Reynolds, who is a sister of Mrs. McNary, and who took the title role in "La Tosca." President McNary invited Max Rabinoff, the director general of the opera company, and his wife, to the supper, and also included more than thirty members of the Boston-National Grand Opera Company as well as the orchestra conductors. Other guests included General Pershing and a number of El Paso music lovers.

William Winterhoff, for the past year a member of the National Theater Stock company of Chicago, is one of the latest additions of the Audra Alden players at the Crawford theater. T. E. SHELTON.

### BUFFALO

BUFFALO, N. Y. (Special).—Star: "Here Comes the Bride," Feb. 19-21, is funny and will set further when strengthened in its new week. The play has lots of laughter from start to finish. An excellent company has been chosen. "Seven Chances," at the Star, Feb. 22-24. The company gave a spirited performance in which Frank Craven, Carroll McComas and John Butler stand out.

The afternoon of Feb. 22 the Washington Square Players gave their first Buffalo appearance. Week Feb. 26, "Good Gracious Annabelle."

"Experience," at the Teck, Feb. 19-24, opened a second week's engagement. "The Masquerade," return engagement, week Feb. 26.

"The Millionaire's Son and the Shop Girl," at the Majestic, Feb. 19-24, and the patrons of this popular house gave their approval to the presentation. Fern Marshall and Bob Donaldson filled the principal roles. Mutt and Jeff, week Feb. 26.

At Shea's, Feb. 19-24, capacity houses was the rule and Elia Ryan in "Fox for Short" headed the bill. The others, old favorites, were all good.

"The Aviator," presented by the Twentieth Century Maids, at the Gaiety, Feb. 19-24, was full of surprises. Heading the cast is Jim Barton. "The Million Dollar Doll," week Feb. 26.

Vaudeville yielded a wide variety at the Olympic, Feb. 19-24.

George Armstrong "The Happy Chaps" went strong at the Lyric, Feb. 19-24. The balance all pleased. J. W. BARKER.

### REGINA, SASK.

REGINA, SASK. (Special).—The Regina Amateur Society presented "The Mikado," Feb. 12-14 to capacity houses at the Regina, in aid of the Red Cross Society. Vaudeville, 15-17, included The Hamlet Sisters, Mrs. and Mrs. Chas. Rickford in "The Tamer," Fitch Cooper and Billy Bonner's Circus. Excellent bill and business. Rose and Rex, phonographs to S. R. O. S. G. MCINTYRE.

### PITTSBURGH

PITTSBURGH (Special).—"Very Good Eddie" ended a successful two weeks engagement at the Alvin, Feb. 24. The San Carlo Grand Opera Company followed, appearing in "Cavalleria," "Pagliacci," "Rigoletto," "Martha," "La Gioconda," "Carmen," "Lucia," "Lohengrin" and "Il Trovatore."

"Mother Carey's Chickens" drew good houses in its second week at the Duquesne, the same excellent cast being in evidence.

The Nixon had Blanche Bates in "Eleven P. M.," Feb. 19-24, to good houses. This piece had its premier in Washington, D. C., a few weeks ago. Olla Skinner in "Mr. Antonio," week Feb. 26.

A capital bill of vaudeville was seen at the Davis, Feb. 19-24. Theodor Kozloff and the Russian dancers being the headliner. Others on the bill were Willie Solar, Old Time Darkies, Pretty Pinkie, Grace Elmer and a farce "A Glance Ahead."

The Lyceum had a good offering in "Pretty Baby," a musical piece containing clever dances, good music and a cast, but not least, beautiful settings. Jean Trues headed the cast. "The Millionaire's Son and the Shop Girl," followed.

The Marguerite Bryant players are credited with some of the best work this season when they revived "The Misleading Lady" at the Empire, week Feb. 19. Marguerite Bryant was cast as Helen Steele, playing the comquette in a delightful manner. Frederick Colegrove handled the role of Jack Craigen in an effective manner. Charles Kramer in the Bonaparte role scored heavily. The best efforts of the entire cast were in evidence among whom were W. F. Wagner, William Lemuels, Matt McHugh, Fred Steele, Princess Bryant, Kathryn Baker, Kathryn Lewis, Perry Norman and Clinton Holder. Kathleen Maybourne, week Feb. 26.

The Philadelphia Orchestra appeared at the Shriners Mosque on Feb. 26 and at the Nixon, Feb. 27.

Gus Arnold's Big Show was the attraction at the Academy, the Moulin House burlesquers at the Victoria and Mollie Williams and her own company at the Gaiety, Feb. 19-24. The Gaiety offering was far above the average burlesque entertainment.

Friends throughout the city received with much regret the news of the death of Miss Isabelle Kirk, and the injury of Mrs. Thomas F. Kirk, Jr., and Frank Kirk, daughter, wife and son of Thomas F. Kirk, Jr., manager of the Nixon theater. An East Liberty Express collided with the automobile in which they were riding. D. JAY FACKNER.

### CLEVELAND

CLEVELAND, OHIO (Special).—Opera House: Raymond Hitchcock in "Betty," Hitchcock is a great favorite here and was awarded a most cordial welcome. Conspicuous in a cast of general excellence is Joseph Santley, well known for it was here that his big success "When Dreams Come True" had its premier. Big business all week.

Keith's Hippodrome: Mid-winter Festival Show, too big acts. Current week, Fay Templeton, "Miles," a Holland romance, the New Orleans Creole Band, "The Right Man," fifth chapter of Patria.

Colonial: Robert B. Mantell in "Macbeth," "Hamlet," "Richard III," "Merchant of Venice," "Richard Third" and "King Lear." Mr. Mantell is surrounded by a fine company including Genevieve Hammer, Current week, Taylor Holmes in "Bunker Bean," which was seen in Cleveland before it went to Chicago for a record run. Maude Hannaford will be in the leading role opposite Taylor Holmes.

Duquesne: Vasthian Glasser and company in "Romance," Prospect: "The Girl Without a Chance." Current week, "Broadway After Dark."

Star: Irwin's Majestics. Quite an ambitious production for burlesque, good company, played to excellent business.

Empire: "Lid Lifters."

Motion picture theaters are all crowded.

"Hip, Hip, Hokey," last season's big New York Hippodrome success will play the Hippodrome in Cleveland, week March 6.

Star: "The Girl Without a Chance," with Mrs. Fiske in the star part at the Opera House current week. Mrs. Fiske's engagement here will bring back one of our favorites as her leading man, Henry Mortimer who appeared here in stock a couple of seasons ago with Clara Joel, the best stock stars we have had in Cleveland. A concert that was largely attended was the joint recital of Caroline Hudson Alexander and Helen Ware. Cleveland is the girlhood home of Caroline Hudson Alexander and she sang for some time at Calvary Presbyterian Church. GEORGE B. MCKITTRICK.

### BILLINGS, MONT.

BILLINGS, MONT. (Special).—Judging from the excellent talent the Shuberts have furnished us in their musical productions of past seasons, much was expected of them in their production of the Casino Theater success, "The Blue Paradise," which was presented at the Babcock, Feb. 14, and not a single person in the large audience was in the least disappointed, as it was the best light opera seen here in recent years. There are many excellent fun makers in the cast, prominent among them being John E. Young of "The Pink Lady" and "The Little Cafe" fame; Robert G. Pitkin, Shen Camp, Fred Harten, Sam Hearn, George Everett, Helen Eley, Madeline Nash, Louise Keller and Ada Grey. The dancing of Gertrude Marguise and Arnold Fraser was excellent. The large and beautifully costumed chorus possessed real voices. The stage settings were massive and beautiful, especially the scene at the Blue Paradise Inn. "The Trail Holiday" with Frank Otto and Lola Merrill, Feb. 16; "Katinka," Feb. 23. EDWARD C. HARTS.

**STEIN'S**  
**SHAKE-UP**  
NEW YORK



# REPORTS FROM MIRROR CORRESPONDENTS

## TORONTO

**TORONTO (Special).**—Royal Alexandra, Feb. 19-24: Taylor Holmes in "Bunker Bean" to capacity houses, proved one of the best farces ever seen here. The company also has not been successful in general excellence and the settings and costumes are fresh and beautiful. Mr. Holmes plays with a sure touch than when last here in "A Third Party" and Chas. Abbe as the business man gave one of the cleverest and most original stage portrayals seen here in a good while. Maud Hanford, a very fresh and charming ingenue, shares honors with Mr. Holmes and the only drawback was Mr. Holmes's final curtain recitation of Kipling's "Boots." It was out of place in a city that has contributed so many "sons" as a sacrifice in this terrible war.

Grand: "Mutt and Jeff's Wedding" to good attendance. Shen's: Ruth St. Denis and Ted Shawn will their symbolic dances head a splendid bill and are very artistic. Charles Sale with a screamingly funny rural skit a splendid mimic, scored, and Patsie DeForest and Allen Kearns (a young Canadian lad). Splendid dancers share equally well with the headliners. Capacity business.

Loew's: one of the best bills of the season. Joyce Flynn's Minstrel Girls, Putnam and Lewis, Lillian Watson, and Emily Montrose (a protean star), are all delightful entertainers. Large attendance.

Hippodrome: Nine "Arabs," with their superb athletic wonders, head a nice bill which includes Spencer Charters and company, Wilton and Marshall, and Adamar Trio. Keystone Film comedies complete a good evening's entertainment to capacity houses.

Recent: Pictures of "Friday the 13th" and the new serial proved disappointing; acrobatics they were fine, but the action was slow.

Strand: Theda Bara in "The Vixen" disappointed. Orchestral music at the Recent and this house saved the day and night.

GEO. M. DANFORTH.

## FALL RIVER

**FALL RIVER, MASS. (Special).**—Savoy bill Feb. 19-24: Murphy, Nichols and company in "From Zaza to Uncle Tom"; Libonati; the Three Andards; America's Boys and Girls; Roy Cummings and Hazel Shelby; Fox Comedy. "The Brainstorm"; Hiss Diamond Comedy; Nat Goodwin in "The Wall Street Tragedy"; Pearl Abbott and company in "Silver Threads Among the Gold"; Joe Reed; the Asininas; Hill and Acker; The Melody Four; Mutual Weekly; Keystone Comedy; Uncle Sam's Defenders; and Gertrude McCoy in "The Land of Destiny," pleased large attendance.

Bijou: Albert Parr, Blanche Morrison and Bertram Peacock in "The New Producer"; Harry First and company; The Gilding O'Mearas; Pearl West; Will and Mary Rogers; The Great Secret; The Village Vampire; Pathe News; George Beban in "His Sweetheart"; Charlie Chaplin in "Easy Street"; Louis Mason and Grace Moore in Paul Armstrong's vaudeville playlet "Woman Proposes"; Geoban and Spicer; The Three Creighton Sisters; The Josephine Company; Russell Mack and Blanche Vincent; "Pearl of the Army"; and Vivian Martin in "The Wax Model," to large attendance. At the Academy and Plaza, photoplays, Palace and Premier closed.

W. F. GEE.

## CARROLLTON, OHIO

**CARROLLTON, OHIO (Special).**—Star Theater (Charles Hoffman, mgr.): This popular theater, with movies and vaudeville, draws good houses nightly. Business in this city is spelled with a big "B," as all the potteries and rubber plants are working over time. A large coal field, employing over 400 men will be opened about two miles north of this city as soon as weather permits. An oil field three miles southeast of here is being rapidly developed, all of which augments to the good of the theatrical business of Carrollton.

CHARLES H. BUTLER.

## SAN ANTONIO

**SAN ANTONIO, TEX. (Special).**—Grand: John E. Kellard, assisted by Chas. B. Hanford and Khyra St. Albans, Feb. 25-27, in "Hamlet." "Merchant of Venice" and "Macbeth," drew fairly well filled houses. Rose Stahl in "Our Mrs. McChesney," Feb. 2-8, pleased splendid houses. Miss Stahl is quite a favorite here. "Solomon Girl," Feb. 4-5, to fair business. "Katinka," Feb. 9-10, pleased good-size houses. "Peg o' My Heart," Feb. 12-15, at popular prices, fair business. "The Million Dollar Doll," Feb. 16; poor business. Neil O'Brien, Minstrels, Feb. 17-18; business splendid. "Intolerance," Feb. 19-20; business splendid. "The Birth of a Nation," Feb. 21-22; Julian Fittling, in "Cousin Lucy," Feb. 23-27; "Civilization," Feb. 28-March 5; Cyril Maude, March 6-7; Pictures March 9, 10, 11; "September Morn," March 17-18; "Flora Bella," March 24-25. The Emma Buntings Stock Company is still packing houses, both here and at Austin, Tex., a hit with Clyde Fitch's "Girls" and "St. Rimo." Week Feb. 12 "Lovers Lane." HADEN F. SMITH.

## VICKSBURG, MISS.

**VICKSBURG, MISS. (Special).**—The Walnut Street Theater (H. Mayer, mgr.): "Peg O' My Heart," Oliver Morosco production, made its second appearance Wednesday, Feb. 21. One of V-Burg's most popular girls made her debut before her home people: Miss Sarah Scudder whose stage name is Joy Janaki appears in the title role, Cyril Maude in "Grumpy," Feb. 22, matinee and night performance. Mr. Maude delivered a lecture on "Life in the Trenches" before the pupils of the V-Burg High School, Feb. 23. The Fitchberg Amusement Company (L. J. Pico, local manager, Harry Morel, asst.), had a red letter week for their two play houses, The Alamo and Bijou Dream. Feb. 20 the Board of Trade had under its auspices Carnival Day a large parade with two bands with every one in Mardi Gras attire; an open air dance and other features were part of the program. OTTO WEIMAR.

## FT. DODGE, IA.

**FT. DODGE, IA. (Special).**—P. F. Nugent mgr. of the Princess has returned from Chicago where he has been booking acts for his theater. For Auto Show, week March 6-10, he has a musical tabloid; week, Feb. 18-21, Anna Eva Fay is the topliner. Good legitimates are booked for the future. All movies are reporting big business. The Kimball organ was installed in the Majestic theater Sunday, Feb. 25. The Ft. Dodge Auto Association has secured the services of the Minneapolis Ladies Quartette, Carl Quist Concert Orchestra, Gates Harp Orchestra and Cameron as attractions for Show week, March 6-10. Prof. Glaven, a tenor singer, will be the soloist with Quist orchestra. LILLIAN M. HANWIN.

## JACKSONVILLE, FLA.

**JACKSONVILLE, FLA. (Special).**—At the Duval, Coburn's Minstrels drew fair business, week Feb. 12. "It Pays to Advertise," 15; good business. "Flora Bella," 17; good business. Shrine Minstrels, 23-24. Feature pictures filling in open time. "Baby Face" and "Tom Murray" are directing the Shrine Minstrels. At the Arcade, 18-24, Reeman and Anderson, W. J. Bower, Haviland and Thornton, Irene and Bobby Smith, Dinkins, Barr and Everett, Hayes and Alvin, Thomas Foster Duncie, Will J. Ward Webb and Burns, and The Pelots drew fine business. As reported some weeks ago the Orpheum is closed and will be demolished and a business block is to replace it. A benefit performance was given, 18, for Vernon Wallace, who has been heading his own stock company at this place for the past several months. No announcement of his plans have been made. The Phoenix theater has reopened under new management as the Vaudeville. E. O. UDEMANN.

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# PEGGY O'NEIL

"THE FLAME"

On Tour

## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

### DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): N.Y.C. Dec. 25—Indef.  
ANGLIN, Margaret (Geo. G. Tyler): Chgo. Feb. 13—Indef.  
ARLINS, George (Riley and Branger): Chgo. Feb. 13—Indef.  
BERNHARDT, Sarah (Wm. F. Connor): Boston 26-Mar. 3.  
BOOMERANG, The (David Belasco): Chgo. Nov. 13—Indef.  
BRAT, The (Oliver Morosco): N.Y.C. 5—Indef.  
BROADWAY After Dark (National Producing Co.): Cleveland 26-Mar. 3.  
CAPTAIN Kidd, Jr. (Cohan and Harris): N.Y.C. Nov. 13—Mar. 3.  
CHEATING Cheaters (A. H. Woods): N.Y.C. Aug. 9—Indef.  
CINDERELLA Man (Oliver Morosco): Toronto 26-Mar. 3.  
CLARKE, Harry Carson and Margaret Dale Owen: Empire Theater, Calcutta, India—Indef.  
COME Back to Erin: Detroit 26-Mar. 3.  
COME Out of the Kitchen (Henry Miller): N.Y.C. Oct. 25—Indef.  
COMMON Clay (A. H. Woods): Louisville, Ky. 26-Mar. 3.  
CINTI, 4-10.  
DITTRICHSTEIN, Leo (Cohan and Harris): Columbus, O. Feb. 26-28.  
DREW, John (John D. Williams): Washington 26-Mar. 3.  
EVERYWOMAN (Henry W. Savage): St. Louis, Mo. 26-Mar. 3.  
FACET, 6, Mattoon 7, Paris 8, Terre Haute, Ind. 9, 10, Vincennes 11, Cairo, Ill. 12, Paducah, Ky. 13, Evansville, Ind. 14.  
EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Balto. 5-10.  
EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Modesto, Cal. Mar. 1.  
STOCKTON 2, 3, Salt Lake City 5-10, Oden 11-13, Colorado Springs, Colo. 15-17.  
EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Atlanta, Ga. 26-Mar. 3.  
ATHENS 5, Macon 6-8, Jacksonville, Fla. 9-11, Savannah, Ga. 12-14.  
FAIR and Warner (Selwyn and Co.): Phila. Feb. 12—Indef.  
FAIR and Warner (Selwyn and Co.): Chgo. Aug. 7-Mar. 3.  
FAIR and Warner (Selwyn and Co.): Boston, Feb. 5—Indef.  
FERGUSON, Biele (Klaw and Erlanger): N.Y.C. Dec. 25—Mar. 3.  
FIELDS, Lew: Chgo. 10—Indef.  
FLAME, The (Richard Walton Tully, Inc.): Indianapolis 26-Mar. 3.  
CINTI, 4-10, Pittsburgh 12-17.  
FOOL There Was: Boston Feb. 19-Mar. 3.  
FOR the Man She Loved: Kansas City 26-Mar. 3.  
GETTING Married (Wm. Faversham): Boston Feb. 19-Mar. 3.  
GILLETTE William (Arthur Hopkins): N.Y.C. Feb. 5—Indef.  
GIRL Without a Chance (Robert Sherman): Chgo. 25-Mar. 3.  
DETROIT 4-10, Chgo. 11-17.  
GIRL Without a Chance (Eastern, Robert Sherman): Am-

sterdam N. Y. 28, Oswego Mar. 1, Boonville 2, Watertown 3.  
GOD of Goddess Annabelle (Arthur Hopkins): Buffalo 26-Mar. 3, Chgo. 5—Indef.  
GREAT Divide (Henry Miller): N.Y.C. Feb. 7—Indef.  
GRAHAM, Oscar: New Castle, Tex. Mar. 1, Chgo. 2, 3, Chgo. 5, Jacksonville 6, Mineral Wells 7, Weatherford 8, Moran 9, Albany 10, Clifton 12, Moody 13.  
GUILTY Woman (Myro Productions Co.): Sharon, Pa. 28, Newcastle Mar. 1, Erie 2, 3, HER Unborn Child: Indianapolis 26-Mar. 3.  
HIT-the-Trail Holliday (Cohan and Harris): St. Paul 26-Mar. 3.  
HODGE, William (Lee Shubert): Chgo. Dec. 23—Indef.  
HOUSE of Glass (Western, Cohan and Harris): Los Angeles 26-Mar. 3, San Diego 4, 5.  
IN Walked Jimmy: Montreal 26-Mar. 3.  
IRVING Place Theater Co.: N.Y.C. 26—Indef.  
JOHNNY Get Your Gun (John Cort): N.Y.C. Feb. 12—Indef.  
KEEPING Up Appearances (Butler Davenport): N.Y.C. Nov. 5—Indef.  
LILAC Time (Selwyn and Co.): N.Y.C. Feb. 6—Indef.  
LITTLE Bit of Bluff (Alfred Brown): Regina, Sask., Can. Feb. 26-28.  
LITTLE Girl in a Big City: N.Y.C. 26-Mar. 3.  
LITTLE Women (Wm. A. Brady): Balto. 26-Mar. 3.  
LODGER, The: Bklyn 5-10, Chgo. 12—Indef.







# MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT. ESTABLISHED MAY 30, 1909

## UNITED STATES TAKING FIRST PLACE IN FILM PRODUCTION

**I**T is now virtually an admitted fact that the United States is rapidly becoming, to all intents and purposes, world-leader in motion picture production, as well as in quality of output. While the war in Europe is largely responsible for this condition, it is also due to the increased efficiency in business methods of American manufacturers, the general excellence of the pictures and the activity displayed in developing foreign trade for American-made films.

Prior to the war our manufacturers were content to sell their prints outright in England, France, Germany, Italy, etc. It was to this source they looked for their entire profit and the American market was largely a secondary consideration, not even depended upon to reimburse them for the cost of production.

The war came and, in the first flame of patriotism abroad, the

slogan "use home products" was adopted and temporarily killed the American films so far as Europe was concerned. But conditions in the war-inflamed countries would not permit of production on a scale that would supply the demand. The German producers, who had contributed so largely to the output, fled to Denmark and began making and releasing films under Danish brands. Their productivity was necessarily curtailed. The continual demand for fighting men, wherever the blighting influence of the war was felt, paralyzed production. Still, the public of those countries and others not involved in the struggle, demanded pictures. There were thousands of returned convalescent soldiers, strangers caught in the net and held in the various capitals, others attracted by the war but taking no active part therein. These people required amusement—and cheap amusement at that. So

it became necessary to draw upon America for the film supply and as a result business for producers here has increased by leaps and bounds.

There are today, two methods of outlet to the foreign market: First, the manufacturer sends personal representatives to Europe, South Africa, Australia, etc., who sell prints direct to distributors. Second, foreign agents in America buy prints and import them for European, South African, Australian and South American markets.

Foreign sales have resulted in an increasing income to American manufacturers, on pictures which a year ago were virtually unknown abroad.

The South American field offers peculiar conditions. Their pictures are largely imported from Spain and Denmark and the market is not adapted to producers here sending prints to the Latin-American republics, since the methods of distribu-

tion are not suited to our present arrangements. Consequently, the sale of prints to South American agents here is practically the only safe method. Special features played in South and Central America, however, have made good in several instances.

Summing up the situation, while it is admitted by reliable sources, that Copenhagen, Denmark, and Toledo, Spain, manufacturers display greater artistry in their output, according to the standards of European film-playgoers, the United States has practically taken the lead in volume of business and variety of subjects and may soon excel in every way in the foreign markets. It is the aggressive method of doing business that has brought the American producers to this point and similar continued effort can not fail to still further develop the pre-eminence of American motion pictures abroad.

**I**T is a remarkable fact that since the motion pictures became popular virtually every antiquated law that had been relegated supposedly to the limbo of things forgotten, has been evoked to retard the progress of the industry. Many States have discovered in their archives blue laws which became antiquated fifty years ago. It needed only the industry of various would-be reformers with bees buzzing merrily in their headgear to dig out these stupid measures and find means to apply them to latter day problems. Meantime, to judge from what we read in the daily press, there are evils existing in certain penal institutions which rival the conditions in lands where the word Liberty is spoken only in a whisper. There are, likewise, in many districts, examples of vice flourishing in apparent defiance of all law. Every city of size, practically, has its slums, where poverty and evil have formed a lucrative partnership.

There is plenty of work for reformers in righting some of these wrongs. The trouble with these meddlers in the film industry, however, is that they seek personal aggrandizement. There isn't much glory (materially speaking) in being a Father Damien, and a considerable amount of inconvenience. It doesn't hurt, however, to rant about the wickedness of pictures being shown on Sundays, but it does bring a great deal of publicity. We are inclined to believe, also, that like the ancient Puritans, who hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators, the majority of those who would shut up picture shows on Sundays and subject the films to rigid censorship by incompetent arbiters, are actuated by a wish to deprive the public of an innocent enjoyment, not because it injures the morals of the people but because it gives them pleasure.

*"Beauty is truth, truth beauty—that is all ye know on earth, and all ye need to know."—Keats.*

Seriously—are the personal disputes between rival publications of value to the men in the film industry who are the readers of motion picture trade journals? Are there not plenty of problems to be



CHERIE COLEMAN.

Who Plays One of the Three Leading Parts in the Big Pathe-Arrow Feature, "Crime and Punishment." It is Claimed She is an Absolutely "Different," a Most Unusual, Old-fashioned Type.

cleared up which directly concern the exhibitors, producers, exchange men, actors, directors and others?

We submit that THE MIRROR indulges in no petulant arguments with contemporaries, reserving its space and energy to benefiting its readers. Where the dignity or welfare of the industry has been assailed, we have not been averse to applying the literal lash to individuals or publications responsible for unwarranted attacks or biased opinions. This is distinctly within the province of the class periodical.

*"Be of good cheer," said Diogenes; "I see land."—Diogenes Laertius.*

*"Better be ignorant of a matter than half know of it."—Publius Syrus.*

And now, while we are talking of censoring the films from within, suppose we "cut out" the sex pictures altogether! Also, why not eliminate entirely the diaphanously draped ladies and the bedroom-and-locked-door scenes? Most wise producers have already made these eliminations, but a few still offend. When the enemy is afield, looking for loopholes, it behooves us to leave none uncovered.

Incidentally, the worst enemies of the films may not be those who are hammering from without, but the careless or daring ones within who are taking chances with an equal disregard of decency and the reputation of the industry.

There are so many wholesome subjects to be filmed, so much that is clean and elevating, that the production of suggestive pictures is without legitimate excuse.

ADAM HULL SHIRK.



GEORGE HEBAN.

In "The Bond Between"—Pallas-Paramount.

## SET "BURNING THE CANDLE" AHEAD TO MARCH 5

Kessanay Announces Change; New Mary Charleson Feature

Kessanay announces that the release date for "Burning the Candle," Henry B. Walthall's next Kessanay feature, has been advanced to March 5.

The immense popularity which "The Truant Soul," and "Little Shoes," Mr. Walthall's current feature, have won from photoplay patrons, brought forth clamors from exhibitors throughout the country for the immediate release of another production starring the great emotional actor. "Burning the Candle" meets this demand. "Burning the Candle" will have a screen time of about 1 hour, 12 minutes. It will be released through the Kleine-Edison-Selig-Kessanay Service.

Mary Charleson, the little actress whose work as Henry B. Walthall's leading woman in "The Truant Soul" and "Little Shoes" won her nation-wide praise, is soon to be seen in an Kessanay feature production of her own.

"Truth Triumphant" is to be the title of this photodrama and it will be released some time in April. Filming of preliminary scenes already is under way.

While "Max Comes Across" is receiving a tremendous ovation from exhibitors and fan fans throughout the country, Max Linder, its creator, is now busily engaged at Kessanay in the production of his second Kessanay-Linder comedy, "Max Wants a Divorce" is to be its title. Announcement of its release date through the Kleine-Edison-Selig-Kessanay Service will be made shortly.

### WORKING ON ALASKAN FILM

Director Lynn C. Reynolds has completed the picturization at Universal City of the interior scenes for his current feature production depicting life in the Klondike during the period of 1898. The exterior scenes for this Alaskan photoplay were photographed in the high Sierras near Truckee, California, where atmosphere as perfect as that of the Far North was obtained. There the company had the dog teams, the sledges, the deep snows and ice, and the members were costumed in the skin clothing of the prospector.

During the company's absence Vice-President H. O. Davis and O. L. Sellers, manager of productions, erected on one of the big stages at Universal City, a typical dance hall, with its small stage, bar, gambling tables and the space set aside for the dancers, so that upon the return of Reynolds with his featured players—Myrtle Gonzales, Gretchen Lederer, George Hernandez and Jean Herscholt—the set was ready for the director's use.

### ERNEST WILLIAMSON HACK

J. Ernest Williamson returned to New York this week on the S.S. Morro Castle from the West Indies where he has been engaged for several months in the production of another sensational under-water movie thriller. Accompanying Mr. Williamson were several of the directors, camera men, and actor folk who deserted Broadway last Fall to take part in the new production.



PAUL SCARION DIRECTING SCENE IN "THE HAWK."—VITAPHONE FEATURE.

## ACTIVITIES IN GOLDWYN STUDIOS

Roles for Elliott Picture Being Cast—Hugo Ballin Becomes Art Adviser for Company—Many Responses to Requests for Suggestions from Public

Casting for the important roles in the support of Maxine Elliott in her first motion picture, which she is making for Goldwyn is now under way. Allan Dwan is directing the film.

One of the most important engagements announced thus far is that of Charles Dalton, a sterling actor now playing in "The Wanderer," the big Biblical spectacle. Announcement had been made that Norman Trevor, now playing with Maude Adams, had been engaged as Miss Elliott's leading man. Something intervened at the last moment and Mr. Trevor had to withdraw from his contract. Her new leading man is still to be announced.

Miss Elliott's company is working side by side on the same floor of the Goldwyn studios with the Mac Marsh company that is now almost finished with the first picture

that famous screen star is completing for Goldwyn.

Hugo Ballin, one of the world's greatest mural decorators and whose murals in the executive chamber of the Wisconsin capitol rank as one of America's notable art achievements, is the latest celebrity to be called into service by Goldwyn Pictures Corporation.

Mr. Ballin already is actively at work in the Goldwyn studios in Fort Lee with Arthur Hopkins and the Goldwyn directors designing the sets for the two productions now under way.

An appeal made to the public, the "ultimate consumer" of pictures to write Goldwyn and express a preference as to the first picture to be done by Mary Garden, brought letters in a perfect deluge—thousands of them, and still they are coming in every mail. A decision will be made shortly.

## MUTUAL PRESENTS "GIRL FROM RECTOR'S"

Stage Success on March 5 List—New Russell Feature—Other Announcements

"The Girl from Rector's," with fame already created by its stage success, will be released as a film feature in five reels by Mutual, March 5.

Ruth McTammany in the role of "Louise Sedaine," the Girl from Rector's, is the star and center of attention.

The picture is all that its title suggests, and it achieves success as a screen interpretation of Broadway and the night life of smart New York without overstepping the border line into the region of the improper.

William Russell, the American-Mutual star, stopped for no rest when his five-reel production, "My Fighting Gentleman," was completed, but started in work immediately on his next picture under the direction of Edward Sloman. The title of this second production is "High Play," and

the story was written by Julius Grinnell Furthmann. Mr. Furthmann is also the author of "The Frame-Up," in which Mr. Russell will be starred after the production of "High Play."

The Mutual Film Corporation announces that the exigencies of the trade have made it advisable to release on six days of the week instead of seven and therefore, starting March 5, there will be no releases on Sunday of each week.

The Vogue comedy which has been appearing on that day will hereafter be scheduled for Saturday, and "Reel Life," the magazine of the screen, will be released on Thursdays.

It is the aim of Mutual to release twelve guaranteed "Featurette" reels per week—an average of two reels per day excluding Sundays.

## STRONG SUPPORT FOR GEORGE M. COHAN

For "Broadway Jones" Artercraft Supplies High-Class Company of Players

Great care has been exercised by Director Joe Kaufman in selecting a supporting cast for Geo. M. Cohan's initial Artercraft picture, "Broadway Jones."

Appearing opposite the famous stage comedian is Marguerite Snow, whose three years' experience on the speaking stage under the managements of various prominent producers of metropolitan successes fitted her well for the demands of the screen.

Craufurd Kent, the handsome young Englishman, in the role of Robert Wallace, the young advertising expert and pal of "Broadway Jones," aptly fits the role entrusted to him. In the silent drama he has portrayed important characters for the Famous Players, Selznick, Pathe, World, Kalem, Lubin and Metro companies.

Few character men of the screen have won greater favor among the film public than Russell Bassett, the veteran actor, whose most prominent work has been pre-

sented under the Famous Players' banner. Mr. Bassett has appeared on the stage for some fifty years in many famous subjects.

Ida Darling of "Common Clay," "Man of the Hour" and "The Lion and the Mouse" fame on the theatrical stage, characterizes the part of Mrs. Gerard, the wealthy old widow who falls in love with the wayward youth of the country.

In selecting the balance of the cast Director Kaufman has shown the same care as evidenced in giving out the most important roles. Even in staging his big mob and ball room scenes it is apparent that every effort was made to present the most realistic characters. The picture, now rapidly nearing its completion, will be released by Artercraft on March 25, and it is readily expected that the work of the cast will prove an important contributing factor to the success of George M. Cohan's first motion picture.

## NO SEX QUESTION IN STEVENSON'S "KIDNAPPED"

Edison Conquest Four-Reeler Is Tale of Wild Adventure

The noted stories of the world that do not have a heroine or into which a woman of some kind does not enter are so rare that few people, however well versed in literature, can name even one of them without considerable thought. If stories of this kind are exceedingly scarce, those among them that have been adapted to the screen are negligible in number. Woman always has been emphasized in the photoplay more than man and it has been considered almost impossible to produce a screen drama without at least one female character. This has been accomplished, however, at the studios of Thomas A. Edison, Inc., in the production of a picture that will appear on the Conquest Pictures Program. One of the aims in producing this program is to eliminate all the objectionable handling of the sex question and in the picture above referred to the height of efficiency in attaining this desirable end has been reached.

The production that has the distinction of not having a woman in it is a four-reel dramatization of Robert Louis Stevenson's "Kidnapped." Those who are familiar with the works of Stevenson will recall that this is the story of the adventures of David Balfour, a lad who is shipwrecked and carried to sea at the instigation of an uncle who is desirous of obtaining some property that rightfully belongs to the boy. On the ocean, David meets Alan Breck, a Scottish outlaw, and together with him escaped from the vessel only to become involved in many misadventures in Scotland. It is a strong and dramatic man's story all the way through, no woman having any part in it. It recently was completed at the Edison studios and it proves beyond all doubt that a woman character is not at all indispensable to a photoplay production of the finest kind.

The leading parts in "Kidnapped" are taken by Rae McKee and Joe Burke. The picture will be among the early releases on the Conquest Pictures Program.

### FILM THIEVES WORK

ST. LOUIS, Mo. (Special).—The theft of six reels of motion pictures, valued at \$600, from the platform of a street car here recently, the police say, is part of extensive operations carried on by a band which makes a business of stealing films and disposing of them for low prices. The police say that headquarters of the band is in the East and that it has branches in Minneapolis, Chicago, Kansas City, Oklahoma City and other places. Films worth \$50,000 have been stolen in the Oklahoma district in the last four months and in Minneapolis thefts have amounted to \$25,000.

### DRAMAS IN COLOR PREDICTED

Arthur Hopkins, chief producing director for and partner in Goldwyn Pictures Corporation, predicts that motion picture dramas soon will be produced in a type of color photography that is entirely practical. He has been making a thorough investigation of new color processes and thinks that the color problem is virtually solved at the present time.



LUCILLE YOUNG, An American-Mutual Player.



Harrison, L. A. EUGENIE BESSERER, Selig Star.





MARY PICKFORD,  
In "Poor Little Rich Girl," Artercraft.



FRANK BENNETT,  
Triangle-Fine Arts.

## BIG CAMPAIGN FOR NEW PATHE SERIAL

### "Mystery of Double Cross" to Be Widely Exploited—Other Announcements

In order to exploit the new serial, "The Mystery of the Double Cross," Pathe will inaugurate from Coast to Coast an advertising campaign of the same magnitude as that which has made the names of Mrs. Vernon Castle and "Patricia" household words. The serial will be released March 18; Mollie King is star.

This big new serial will be heralded to the nation by the leading newspapers and leading magazines of the United States as "The Feature-Serial of Love, Thrills and Perils." The Hearst newspapers and Hearst magazines and two of the leading newspapers in every important city of the country will be used to exploit "Mystery of the Double Cross." Full pages of publicity and advertising on this serial have been scheduled in each of the Hearst newspapers. The campaign in other branch cities will be unusually comprehensive, a large amount of advertising copy being scheduled in addition to the story and the general publicity. The story will be published in three different forms by a big list of papers. The famous Hearst article will illustrate it for newspaper presentation. This is the best publicity support ever given to a serial.

Pathe's program for the week of March 11 includes in a list of great variety, the last episode of "Pearl of the Army" and the second of the recently announced series of Pathe-Max Linder comedies.

The Gold Rooster feature for the week is "The Empress," produced by the U. S. Amusement Corporation under the direction of Madame Blache, featuring Holbrook Blinn and Doris Kenyon, supported by William Force and Lyne Donaldson.

On the same reel is "Skinny Routs a Robber," produced by the Rolin Film Com-

pany. A one-reel Miffenthal comedy is called "Hooley's Heroes."

The twenty-second number of the Florence Rose Fashions, entitled "As the Day Wanes," shows some of the most beautiful girls in New York having tea in the famous Coconut Grove, at Palm Beach.

On the same reel with the Fashion Picture is "Birds of Gay Plumage."

A split-reel international cartoon and scenic is made up of "Thorns and Roses," drawn by George Herriman, and "Artificial Flowers in the Making." The program also contains Hearst-Pathe News No. 22 and No. 23, released March 14 and 17, respectively.

## ANOTHER "SNOW WHITE" PARTY

Arrangements have just been completed by the Kansas City Feature Film Company, of Kansas City, Mo., distributors of Paramount Pictures in that section of the country, with the Des Moines Capital, the leading newspaper in that section, for the showing of the Famous Players production of "Snow White," in which the popular star, Marguerite Clark, is starred, to the children and citizens of Des Moines, Iowa, on March 3, free of charge.

This is the third gigantic "city party" that has been arranged by A. D. Flinton, president of the company in Kansas City, the former parties having been given in Kansas City, Mo., by the Kansas City Star, when more than 115,000 persons saw the picture, and the second being when the City of Topeka and the Orpheum Theater were hosts to the citizens of Topeka. Now the populace of Des Moines is to be granted the same pleasure and privilege.



A SCENE FROM "THE WAR,"  
General Film Series of Official Pictures.



MAX LINDER,  
Essanay Star, and His  
Wooden-Legged War  
Dog.

## PAULA BLACKTON FILMS ON V. L. S. E. PRO- GRAM

Country Life Stories Available on Regular Service

In response to the tremendous demand for the six one and two-reel productions which constitute the Paula Blackton Country Life Stories, all of which have played an important part in society and artistic gatherings in New York this winter and which have repeatedly been used to advance noteworthy charities, Walter W. Irwin, general manager of Vitaphone-V.L.S.E., has arranged to release these unusual pictures through the exchanges of his company in the United States and Canada.

Three one-reel and three two-reel subjects comprise the collection. Each subject is complete in itself. All of them were made at "Harbourwood," the magnificent Blackton country estate at Oyster Bay, Long Island, which adjoins Sagamore Hill, the home of Colonel Roosevelt.

Mrs. Blackton herself plays an important role in every one of the six productions; and the beautiful Blackton children appear in them with a naturalness and mastery of technique that one usually associates solely with players long used to the stage.

The Paula Blackton Country Life Stories will be released in the following order: "The Diary of a Puppy" (1-reel); "The Collie Market" (2-reels); "A Spring Idyl" (1st reel); "The Little Strategist" (2-reels); "Satin and Calico" (1-reel); and "The Fairy Godfather" (2-reels).

All of these pictures were shown recently at the Rialto Theater, New York, to a highly enthusiastic and exceptionally fashionable audience which reveled in the novelty, wholesomeness and unusualness of the subjects, their treatment, and their appeal.

## IN "THE OUTCAST"

Jules Raucourt has been engaged by the Charles Frohman's Empire All Stars Film Corporation, for "Outcast," with Ann Murdock.

## ANNA LUTHER AGAIN WITH TRIANGLE

After Absence of Several Months She Will Reappear—New Pictures Scheduled

After an absence of several months Anna Luther has returned to Triangle Program as a member of Ince Stock company.

Both Newark and Jersey City claim Anna Luther, as she divided up her childhood between the two cities.

It is said that Ince has many interesting plans in mind in which Miss Luther will figure.

A change has been announced in the Triangle feature releases for March 11 and 18. Wilfred Lucas in the Fine Arts production of "A Love Sublime," having been substituted for Bessie Love in "A Daughter of the Poor." The Bessie Love play will be

released on the 18th. William Desmond will make his third stellar appearance on the Triangle Program under the auspices of Thomas H. Ince in "Blood Will Tell," a Kay Bee drama written by John Lynch and directed by Charles Miller.

## SLADDIN GOES NORTH

S. G. Sladdin, General Representative of Consolidated Film Corporation, left last Monday for Montreal on an extended business trip through Canada in the interests of Consolidated. Mr. Sladdin expects to be gone several weeks.



CECIL B. DEMILLE, ADOLF ZUKOR AND JEANIE MACPHERSON  
Left: Cecil De Mille, Adolf Zukor, and Jeanie MacPherson Considering an Idea for Next Farrar Picture; Right: A Scene from "Joan the Woman," Featuring Geraldine Farrar; Cardinal Production, Directed by De Mille.



## SHERRILL TO ADAPT INDEPENDENT METHODS

State Rights Plan to Be Followed by  
Frohman Amusement Co.

Simultaneous with his resignation as president and director of Art Dramas, Inc., Wm. L. Sherrill has also withdrawn all future productions of the William L. Sherrill Picture Company from release on the program of and through the channels of distribution of Art Dramas, Inc. Concerning his resignation and withdrawal from the Art Dramas program, Mr. Sherrill gives out the following statement:

"My decision to resign from the presidency and directorate of Art Dramas has been a decision of impulse. To the contrary, it comes only after a careful deliberation and through analysis of market conditions. After such careful study in which the decisions reached have been substantiated by numerous conferences with buying exchange men, I have become firmly convinced of the advantages of the state rights or territorial methods of independent distribution of motion picture productions to manufacturers, exchange men and exhibitor alike; that method wherein the merit of production alone will determine its success or failure and wherein there is no such a condition as the dependence of the weaker upon the stronger 'brother of the program' to earn its recognition.

"Playing the game of petty inside difference among bonded together producers of motion pictures, under the misnomer 'distributing organization,' necessitates an application of one's total time in attention to such absurdities—which, in turn precludes a manufacturer from honest application to the perfection of his product. Either one or the other must stand the sacrifice, and I have fully decided upon this radical step in order that I may conscientiously fulfill my oft repeated contention, that picture making is one thing and petty politics another.

"The plan for future distribution of the productions of the William L. Sherrill Picture Company will be that of absolute independent methods of distribution to territorial rights buyers. We will continue the making of five and six-reel adaptations of fiction masterpieces and stage successes, paying that attention to production which we have paid in the past, with the augmentation of an undivided time to be devoted toward the further perfection of these productions. It is our plan to release twelve such productions during the next twelve months. The activities of the Frohman Amusement Corporation will, of course, be devoted exclusively to the making of superphotoplays of greater length of the calibre of 'The Witching Hour' and 'God's Man.'

## MADGE KENNEDY AND COMEDY

Some Madge Kennedy admirer has been tempted to write the Goldwyn Pictures star and ask her if she considers it improper to wear a nightgown on the stage and if she thinks it harmful to mix cocktails, consume them and then affect humorous intoxication.

As Miss Kennedy does all of these things on the stage in "Fair and Warmer," though she is a very proper young person, she has felt constrained to answer this inquiry of her motion picture admirers quickly.

"To my youthful mode of reckoning," she says, "there is nothing wrong in these playful frolics—that is if they are used innocently and designed to amuse. If you make the people laugh you cannot hurt the public's morals."

## SHOWS COLORED FILMS

Dr. Herbert T. Kalmus, of Kalmus, Comstock and Westcott, gave a public exhibition of motion pictures in natural colors before the American Institute of Mining Engineers at the Engineering Building on the evening of Feb. 22. Special emphasis was laid on the fact that the process was not limited to the taking of scenery and portraits, but was being used commercially for the production of actual photoplays. A year ago the first extended series of pictures were taken in Florida and during the last year the work has been largely that of standardizing the process.



# The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen



## DISCUSSES MAKING OF POSTERS FOR PICTURES

Howard Turrill, of Mutual Department, Tells of Art

Howard Turrill, who heads the Mutual poster art department recently formed, in discussing the subject of posters, says in part:

"It used to be said that if a poster had plenty of red in it, it was a good poster. Too many posters have been made on that rough-hewn formula.

"Making posters for motion pictures is like editing a newspaper. Everybody knows all about it and everybody can not be pleased.

"But some posters succeed and others fail. Styles and experiments come and go. Out of all of the experience and observation that the motion picture poster field has afforded there seem to be a few facts that can be nailed down.

"By successful posters of course the writer means only the poster which helps the exhibitor get the money. No other kind of a poster is entitled to important consideration from the commercial point of view.

"The poster, in an art scene, has to hit the level of the popular idea of a 'picture.' Let us see what that is. In the art stores and the art departments of department stores, in the newspapers and the corner drug store and all the places where the millions acquire their 'art' you will find the pictures of popular sale are those which from an art point of view are about equivalent to the colored photograph. The average purchaser of a picture is guided by an art taste that is not interested in the bizarre renditions of the Clara Tice school of poster art. He is not interested in the delights of technique. He wants a picture that makes him see something and his eyes are not trained to interest in those eccentricities of style that mark the efforts of the true poster artists of high rank in the art field. The poster consumer—if we may so designate the picture patron—wants pictures of about the same art tone as his music, and it is not hard to discover that 'Arrie Jacobs Bond and Irving Berlin get farther with this, Mr. Average Man, than Brahms and Strauss.'

### "RINK" BREAKS RECORD

John W. Langer, proprietor of the Washington Opera House, Washington, New Jersey, says that he has been an exhibitor for sixteen years and during the entire time that this theater has operated as a moving picture house "The Rink," shown recently, did the largest business in the history of the house.

"We advertised our show to start at 7:15 and we were completely sold out at 6:45. At 8:00 we started our second show and again sold every seat in the house," he says.

"We are very well pleased with the results of Charlie Chaplin Specials, and have used all of them at this house."

### WORCESTER STRAND OPENS

WORCESTER, MASS. (Special).—The palatial new Strand Theater was opened here Feb. 10. Paramount Program furnished the bill. The theater is controlled by the Strand Theater Company, Inc., of which Mr. Mark is president, the same organization which controls the Strand Theater on Broadway, in New York City.

The Strand Theater of Worcester stands as a monument to the efforts and ability of the Mark Bros. and it is thoroughly appreciated by the people of the city, for they have demonstrated it in the fullest extent by the hearty support in patronage they have given the management ever since they opened their doors. The theater is a ground floor house built by Thomas Lamb, with a seating capacity of 1500. The management has installed a symphony orchestra and a pipe organ and the theater is open daily from 10 A. M. until 11 P. M.

### RIALTO TO SHOW BERNHARDT

The Rialto announces that it has secured through William A. Brady the rights to the first public presentation of Madame Sarah Bernhardt in her superb photodrama, "Mothers of France." The picture is the product of one of the leading French studios and will be presented at the Rialto the week of March 11, with elaborate special scenic and musical investiture.

## IS PARAMOUNT RIGHT OR WRONG?

BY HIRAM ABRAMS,  
President, Paramount Pictures Corporation.

This is a story it has taken five years to write. The question I am going to present is the most important one that has ever arisen in the motion picture industry. It is more important than censorship, more important than all the other film problems of the day combined. The question of the relative values of the open-bookings and program systems is going to be the last question answered in the film business. And upon the answer to this question depends whether or not you, the exhibitor, remains in business!

The exhibitor must make his own answer to the question. The producer and the distributor cannot solve the problem for him. It is up to the exhibitor to decide whether or not he wishes to preserve his business, and the decision rests upon him alone.

As a matter of fact, the producer, the big producer, doesn't care which way he decides. The big distributor doesn't care which way he decides. For it is not only as easy, but even easier, for a well organized and well equipped producing force to create features on the open-bookings policy as it is to do so on the regular program policy; and it is just as easy for the well managed exchange to distribute features on the open-bookings policy as on the "program" policy. But the difference to the exhibitor is the difference between remaining in business and being driven out of it.

I know it is one thing to make a statement, and another thing to prove it. But I am going to prove it. I am going to give you a series of illustrations, based not upon imagination, not upon belief, but upon fact and actuality, to indicate that the open-bookings policy, if advanced to its logical conclusion, will drive all but the strongest exhibitor into some other business. If the exhibitor who reads this would just as soon run a department store, a book-store or a hardware store as a motion picture theater, he will not be interested; but if he wishes to continue to run a motion picture theater, this article is veritable gospel for him. It is more than the handwriting on the wall—it is the handwriting in his bank-book.

### A Frank Expression

I am going to be very frank in my expression of the fallacies and undependability of the open-bookings policy. Personally, I have been on both sides of the fence. I have maintained an open-bookings exchange in Boston, and from the inception of Paramount Pictures, I have had the New England exchanges of the program. I was anxious to see, by direct contact, how the open-bookings policy worked out, and therefore opened an office to distribute films on this basis in Boston. I was compelled to compete in the very first place with every other unaffiliated exchange for the release of the open-bookings producers, who cared nothing about the service to the exhibitor or the lasting value of his business, but whose first and last thought was to get the biggest prices possible for each individual subject. Having secured a particular film on this competitive basis paying the producer not what the subject was worth, but what my competitors compelled me to pay for it, I naturally got everything I could from the exhibitor, regardless of its value to him. He had to pay me an exaggerated price based upon the original

inflated price that I had paid to the producer. My only concern in the transaction was to get the biggest possible price, with no thought of continuing relations with that exhibitor. Contrast this with the attitude I have taken in the Paramount Boston office. In each case, I would not only not ask for, but actually would not accept a price for service which negated the possibility of the exhibitor's making money for himself, and so continuing to book the entire program. It is not a philanthropic inclination that prompted this course. It was merely good business. Unless the exhibitor makes money with them, I cannot sell him 104 pictures a year. In the other case, I have to sell the second open-bookings subject all over again, and so don't care how much more I get for the first one above its actual value. I have seen both plans in operation. I know!

### Facts Essential

I said in the beginning of this story that it was one that has taken five years to write. For a long time I considered bringing this matter to the attention of exhibitors. I have now come to the conclusion that I owe it not only to them, but to myself and my associates in the Paramount organization, to submit the facts to the exhibitor for his own consideration. The reasons for this conclusion are as follows:

1. The exhibitor who books the Paramount Program, or any other well-organized and well-conducted program of features, knows he will receive a consistently week-in, week-out service of features for a definite sum of money annually. With this cost finally determined, he is enabled to distribute his other finances over the remaining essential branches of his business—his orchestra, his subsidiary films his advertising, his improvements, etc. By balancing these sums he can determine upon his regular admission prices, so firmly establishing his business, attracting a regular clientele and building for permanency. The exhibitor who books on the open plan pays fluctuating prices for his productions based not always upon the intrinsic value of the subjects, must vary the prices of admission to correspond with the differing rentals and has absolutely no standard upon which to base his overhead. Unable to fix his other costs he is deprived of the opportunity of establishing permanency, he is deprived of a regular clientele, he doesn't ever know whether he is losing or making money, and therefore cannot retrench when he should.

2. Every time an exhibitor books a feature on the open market he is encouraging producers to adopt the open-bookings plan, increasing the necessity of competing with a number of exchanges seeking the same subject from the open-bookings producers, and with every other exhibitor seeking to book it, which will obviously result in a rental far beyond the normal value to him.

3. Under the Paramount system, the producer and the distributor co-operate to give the exhibitor the greatest lasting value, the greatest consistent value, for his expenditure, realizing that the exhibitor books an annual program, and that if he shows a profit at the end of a year, the program will sell itself for another year. Under the open bookings plan, because of the varying costs of production, the producer compels the distributors to compete with each other for the highest prices ob-

tainable, the distributor forces similar competition among the exhibitors, and the exhibitor takes it all out on the public in the form of increased prices of admission. It is obvious that the only equitable film service is one that is based upon the principle that producer, distributor, exhibitor, and public are partners, each contributing to the permanency and profit of the institution of which they are a part.

4. The exchange that books a program like the Paramount to exhibitors, books 104 productions at one time. The saving in the selling organization is deducted from the cost of the service to the exhibitor. The open bookings exchange books 104 productions 104 times, and the exhibitor pays the corresponding increase in the selling cost.

### Admission Costs

5. The increased cost of admission to the public which is necessitated by the open bookings system will inevitably drive the public away from the motion picture theater. The secret of the great success and the universal popularity of the motion picture is contained in the fact that it gives the masses a clean, diverting, educational entertainment for the smallest minimum charge in the history of amusements. It is almost akin to the Woolworth 5 and 10c. plan, applied to entertainment. It is just as incongruous to depart from this fundamental principle of the screen's success in its appeal to humanity at large as it would be for Woolworth's 5 and 10c. stores suddenly to advertise a few special articles for 75c. that were worth far less than that proportion of increase over the price of the regular goods. Let me say right here and now that there are not, and never were, any \$2 pictures. The motion pictures can never hope to compete with the oral stage. The screen cannot replace the spoken drama. It never was intended to. It is merely an additional form of amusement, which is within the means of more people than the legitimate stage could ever attract, and which even, in regard to those who possess the funds to visit the \$2 theaters regularly, represents an opportunity for more frequent entertainment—an entertainment for the entire family instead of only one or two members of it. The open-bookings policy is slowly but surely undermining this essential value of the screen. It will slowly but surely, and more surely than slowly, drive the masses away from the photoplay theater. But why go on? If I enumerated similar reasons for the exhibitor to stand by the regular program, because he is otherwise destroying his business, it would reach into many decimials.

Let us apply the situation to the theatrical business, to which it is closely related. In the old days of the ten-twenty-three, owners of theaters said they would not book a regular program of A. H. Wood productions any longer. They would have one dramatic show, one comedy, one musical-comedy, one farce, and so on. What happened? Did they drive A. H. Woods out of business? No. They drove themselves out of business. A. H. Woods merely changed his producing policy, and presented regular two-dollar Broadway attractions. Those theaters are to-day garages. Similarly, the present day prominent film program producers can just as easily make a few pictures a year and compel higher charges of admission as a regular program of fifteen-cent pictures, with these two important differences in the parallel cases: first, that the film exhibitor is to-day receiving the variety of interest on the program that his theatrical predecessor desired—the comedy, the drama, the farce, a variety of personalities as the stellar attractions, etc., and second, that the regular program in feature is more often worth the admission price of the open-bookings productions than the open-bookings picture is worth the admission charge of the regular program theater. To illustrate concretely, take Marguerite Clark in "Snow White," Pauline Frederick in "Zaza," or "Sappho," Marie Doro in "Oliver Twist," Fannie Ward in "The Cheat," and scores of other notable Paramount Pictures, and compare them with the average open-bookings subject, for stellar attraction as well as merit of production.

Gentlemen, think it over! Don't compete with yourself, your exchange, your producer and your public. You have enough competition in the regular sane course of business. Tie up with a regular program, and co-operate with your distributor and your producer. And answer the question for yourself—for no one can do it for you—**IS PARAMOUNT RIGHT OR WRONG?**



VERNON STEELE.  
In Goldwyn Pictures.



EDITH ELLIS.  
Goldwyn Scenario Editor.

### PICKPOCKET WORKED IN PICTURE

So real was the State Fair which R. A. Walsh staged for "The Honor System," the Fox melodrama on the Lyric screen, that a pickpocket who obtained a job as an "extra" in the big scene got James A. Marcus's wallet and its \$50. Later, he got six months.



## INFORMATION OF IMPORTANCE TO MOTION PICTURE

# EXHIBITORS

Film Showmen Everywhere  
Are Urged to Write THE  
MIRROR Concerning Their  
Problems. Suggestions Will  
Be Welcomed

## WHEELING CLUB WOMEN OPPOSED TO CEN- SORSHIP

Better Film Movement Discussed at  
Meeting

"We believe in constructive criticism of motion pictures as worked out in the 'Better Films' movement rather than censorship," was the consensus of opinion as expressed by prominent clubwomen at the conference held on Saturday, Feb. 10, by the Federated Clubs of Wheeling, W. Va.

Helen Ducey, one of the originators of the "Better Films" movement, and member of the National Committee on Films for Young People, affiliated with the National Board of Review, was the speaker of the occasion. Miss Ducey stated that censorship of any kind was not in keeping with the new spirit of tolerance which has spread over America; that democracy meant primarily the right to think as one pleased and to live according to the dictates of his own conscience. Therefore any attempt to coerce any form of expression whether the printed page or the screen was out of joint with the times.

"This is a critical period in the film industry," she said, "a time when competition is sharp both in the producing and exhibiting end. The result of this has been the exploitation of subject matter on the screen in ways that sound public opinion does not support. There has been too much discussion of sex and family problems on the screen in a sensational manner. This is not done with a highly moral purpose, but for a business reason—the gathering of dollars. The effect has been that exhibitors book these sensational pictures because they are fighting competitors for business."

"You can help the exhibitor stabilize his business, in building up a steady patronage for clean, wholesome pictures. You are the people he is interested in attracting to his theater. Help him to give you only the best."

"Censorship is far reaching. Laws are not flexible. Let us be patient until the industry cures its own sickness assisted by the nursing of public opinion. It is better to bear the ills we have than to fly to others that we know not of, as Shakespeare says. And who would come more under the censors' ban than our greatest dramatist?"

Miss Ducey suggested as the remedy for present unsatisfactory conditions the special program for boys and girls.

Accompanied by Mrs. John Garden, president of the Federation, Miss Ducey called upon Charles Feinler of the Court Theater, who agreed to start the Better Films for Children Movement in his theater. He expressed his willingness and pleasure in co-operating with the Federation of Women's Clubs.

## CHANGE IN POLICY

Also in Management of St. Denis Theater, Montreal

MONTREAL, CANADA (Special).—The St. Denis Theater is now under new management and new policy. G. T. Barry, of the Windsor Photoplays, assumes the management. He was selected for the position by the liquidators and inspectors representing the chief creditors. Turcotte and Merrill, 97 St. James Street, are the liquidators. Under Mr. Barry, the policy of this house will be four program changes a week, taking place every Sunday, Monday, Wednesday and Friday. Arrangements are now being made for suitable features with special and exclusive releases. A re-organization of the whole business policy of the house and the staff is to take place.

Mr. Barry is a new spirit in the local moving picture field. He was recently elected president of the Moving Picture Association.

## PICKFORD PICTURE PLEASURES

Following is a letter received from the manager of the Community Center Theater, Charlotte, Mich.:

February 8, 1917.

ARTCRAFT PICTURES CORPORATION,  
MR. A. H. BAUER,  
Detroit, Mich.

MY DEAR MR. BAUER:  
We showed "Less Than the Dust" here Jan. 26 to more than seven hundred people and it was proclaimed by all the finest production yet achieved by the inimitable and famous little Mary. We are more than glad that we secured the contract for her pictures, for we know that she will always please the people and give them the worth of their money.

We sincerely hope that our contract for second run will be accepted. Many who saw her in "Less Than the Dust" will want to see her again in the same picture. We are looking forward to still larger business on "The Pride of the Clan."

Please quote me freely as saying that exhibitors everywhere will make no mistake when they book the Pickford productions, for they will always draw the people, and will never fail to please them.

Sincerely yours,  
(Signed) ALFRED W. HUTCHINS.

## PICADILLY LEASED

Regorson Company to Operate New  
Rochester House

ROCHESTER, N. Y. (Special).—The Regorson Company, which also controls the Regent and Gordon theaters, has leased the new Picadilly Theater. It will be operated under the management of George E. Simpson, manager of the Regent and Gordon theaters. The Regorson Corporation holds the leases for the Regent and Gordon theaters. The stockholders in the corporation are the three theaters.

At a meeting of the Regorson Company George E. Simpson was re-elected president and general manager, William Deininger and Nathan Gordon were elected vice-presidents, George A. Simpson treasurer and William A. Callahan secretary. The directors are: Nathan Gordon, of Boston; Jacob Gordon, George A. Simpson, George E. Simpson, Thomas J. Swanton and William Deininger, all of Rochester.

The Regent Theater is owned by the East Avenue Amusement Company, of which George E. Simpson is president. The Gordon Photoplay Company owns the Gordon Theater and Jacob Gordon, of Rochester, is its president. The Clinton-Mortimer Company owns the Piccadilly Theater. William Deininger is president of the company.

Title to none of the three theaters changes hands. The Regorson Corporation holds only the leases and is the operating company. George E. Simpson, general manager of the corporation, said that there would not be any immediate change in the policy of any of the theaters. The resignation of William H. Seeley as managing director of the Picadilly Theater was accepted.



"THOSE WITHOUT SIN,"  
Blanche Sweet in Lasky Picture.

## MARYLAND FILM BALL

Dance Planned by Exhibitors at Baltimore

BALTIMORE, MD. (Special).—April is the month tentatively settled upon for the Exhibitors' League ball which will be held at the Lyric. It is now believed. A popularity contest for film stars is contemplated.

A ball committee has been appointed by F. A. Hornig, president of the league, consisting of Frederick Weber, J. Louis Rome, counsel for the league; E. V. McCurdy and L. A. De Hoff.

The Exhibitors' League of Maryland has been organized about a year and a half. It is an outgrowth of a similar association which disbanded several years ago. The league meets every Thursday at the New Theater and discusses topics of vital interest to the welfare of the movie industry in Maryland. Frank A. Hornig is the president, Louis A. De Hoff first vice president, Eugene P. McCurdy second vice president, Thomas D. Goldberg secretary, William Stumpf treasurer and J. Louis Rome attorney.

## No Censorship in Delaware at Present

WILMINGTON, DEL. (Special).—Woman-kind's age-old habit of changing her mind as readily as she changes her skirt, a habit the lords of creation, mere man, have found it necessary to regard as a prerogative, has settled the question of motion picture censorship in Delaware. There won't be any, because the fair crusaders who wanted it have suddenly decided that they don't want it.

Therefore the bill they had a Wilmington lawyer prepare, making it illegal to exhibit any film not approved by either the Pennsylvania or Maryland Board of Censors, has, at its very birth, been gently but efficiently strangled somewhere between the head and shoulders.

The whole business is most laughable, but no one catches a motion picture exhibitor with even a smile on his face about it, for the very good and sufficient reason that the session of the Legislature is not over—and the ladies might change their minds again. True, the final day for the presentation of the bill has come and gone, yet such funny things are done in and by the Delaware Legislature that some remarkable operation might get the withdrawn bill before the Legislature after all.

The exhibitors quite diplomatically say

nothing, thanks to their leadership, which, from the first, has been most keen. They refrained from showing any strong opposition, and thereby causing the ladies to insist upon censorship, even something worse than the Pennsylvania or Maryland variety. And finally they more or less (rather more than less, apparently) fell in with the women's views, whereupon the women changed their views, all of which showed there was some one in the woodpile not unacquainted with feminine characteristics.

So, if nothing happens, Delaware is safe from censorship for another brace of years at least.

The State Federation of Women's Clubs, which was behind the censorship proposition, in announcing its change of mind, said that the clubwomen had come to the conclusion that they did not care to put the stamp of their unqualified approval on the Pennsylvania and Maryland boards, inasmuch as those boards might be subject to political change which "might lower their standards." Moreover, they had found a general disposition among the exhibitors to co-operate with them in the matter of clean films.

Therefore they have said that motion picture censorship in Delaware be and hereby is squelched.

SAMUEL M. PACHLIN.

## EXHIBITORS' DOINGS NEAR AND FAR

Advertising Ideas—Children's Matinees—General Information  
of Interest

"Where there's a will there's a way," has been demonstrated by E. D. Brown of the Garden Theater, Pottsville, Pa., who succeeded in obtaining the permission of the Board of Education to distribute twelve-inch rulers to all the pupils in the public schools in that city.

As a rule there is a strict law in most of the public schools that no advertising of any kind shall be distributed. But Mr. Brown solved the problem by making arrangements with the School Board of his town to distribute throughout the city the wooden rulers with an ad on the back of them. It has added materially to his business from the schools.

On the ruler there appears the following:

Pottsville's Permanent Playhouse  
Open from 1 P. M. to 11:30 P. M.

## GARDEN THEATER.

On the other side appears:

Drop in after school. A show begins at 4:15.

You'll learn something worth while every time you visit us.

The world's greatest thinkers daily contribute educational subjects in two-hour shows.

Mrs. C. W. Cartwright, one of the best known Women's Club workers in the Middle West, and chairman of the Motion Picture Committee of the General Federation of Women's Clubs, has extended her heartfelt support to the Paramount exchange, in Minneapolis, Minn., and is working in conjunction with their publicity and exhibitors' aids departments in the establishment of children's matinees throughout the state, and in the Northwest.

The Sorg Theater of Middletown, Ohio, has become an exclusive Paramount theater. Recently Manager Bachmeyer of Paramount's Cincinnati exchange placed an all Paramount week in the theater as a try-out and the results were so great that the manager, J. F. Crossley, immediately decided to turn his playhouse into an exclusive Paramount house. He will play each feature two days and on Wednesdays and Thursdays, re-book a former subject. Although Middletown has a population of but 15,000, the management has experienced such huge success with his re-bookings that he stated that his business is as good or even better on the days he repeats subjects.

During the past two weeks the Wm. L. Sherry Feature Film company has signed four large theaters in the heart of New York's East Side for Paramount pictures. The East Side has always been looked upon as a field where the high class Paramount productions were the least popular. Mathias Badin, latest addition to the Sherry Sales Forces, who is covering this territory, has been enabled to advance many remarkable new arguments for the use of Paramount pictures in this neighborhood, and it is through his efforts that these four new theaters have been signed. They are the East Side Beauty, First Avenue; Rome Theater, on Park Row; The American Movie, East Third Street, and the First Avenue Theater, on First Avenue and Houston Street. These houses not only play Paramount features but all comedies and single reels.

Arkansas exhibitors have finally organized a league for the State and S. S. Harris was chosen president at a meeting held at Little Rock recently. A Laskin is secretary and treasurer. The next meeting will be held in May. One of the objects of the

association will be to co-operate in keeping out pictures not approved by the members.

Michigan exhibitors are strenuously engaged in fighting the Motion censorship bill. The Detroit League is again holding weekly meetings owing to the important matters now on foot. Funds are being collected to oppose obnoxious legislation.

A lively dinner was held by the Philadelphia Exhibitors' League at the Hotel Bingham Room, Feb. 15. President John O'Donnell was toastmaster and several important speakers were heard, among them State Senator Samuel Salus, Dr. E. J. Cattell and others. J. Warren Kerrigan was present and announced that he would shortly be a producer.

## NEW SAN FRANCISCO HOUSE

SAN FRANCISCO, CAL. (Special).—What will probably be America's largest film theater is to be erected on the Richard McCreery property, Eighth and Market Streets, by Turner & Dahnen. A lease has been completed whereby the Turner & Dahnen people will hold the property for fifteen years at a total rental of \$1,000,000.

Cunningham & Polito, architects, will complete their plans for the big theater in a week. The show house will have a seating capacity of 8,000 on its single floor. There will be no balcony or gallery.

The deal was handled by Hugh M. Webster, broker. It is said to be the largest real estate transaction since the fire of 1906.

The McCreery property at Eighth and Market Streets was formerly known as Central Park.

## JOSE RESIGNS

Edward Jose has resigned from the Board of Directors of the Astra Film Corporation, and severed his connection with that firm.



JEROME NELSON WILSON,  
Actor, Lecturer and Photoplay Author of  
"The Official Coquette" (Sweet-  
heart of the Doomed"),  
"Pluck," "Decency," etc.



# FEATURE FILMS OF THE WEEK IN REVIEW

## "THE EMPRESS"

Five-Part Drama, Featuring Holbrook Blinn and Doris Kenyon. Produced by Popular Plays and Players. Under the Direction of Madame Blanche and Released by Pathe March 11.

The man ..... Holbrook Blinn  
The model ..... Doris Kenyon  
The artist ..... William Morse  
The woman in the dark ..... Lane Donaldson

The producers of this photoplay do not credit anybody with its authorship, and after viewing it the natural conclusion that would be drawn is that it is the pictorialization of a melodramatic novel. This is not said in a spirit of condemnation. Because, for those who like highly melodramatic films "The Empress" will be highly satisfactory. It embraces the story of an artist's model who fights for happiness against the terrible odds of circumstantial evidence. This model has been posing for a picture called "The Empress" and on its completion she and the artist go away for a week-end vacation. And although they occupy separate rooms they are registered at the roadside as man and wife, which is used against her afterward.

When the model, a long time afterward, has married a millionaire, another girl in a jealous rage, tries to upset the happiness of the union, aided by her father, landlord of the fateful hotel, has begun his work of extortion. But after some gun play, the intervention of friends, securing of photographs, "I-lie-because-I-was-jealous," an attempted suicide everything about the girl's innocence, all evidence to the contrary, is cleared up and she and her husband live happily ever after.

The direction of this picture, done by Madame Blanche, further establishes her reputation as an able producer. Holbrook Blinn is a good type for the part of the millionaire. Doris Kenyon is extremely beautiful and gets all the worth possible out of her role. Some fine acting is contributed by Lane Donaldson as the Woman in the Dark, and William Morse is excellent as the artist-lady killer.

If an exhibitor wants to supply his patrons with melodrama he will do well to book "The Empress." The names of Holbrook Blinn and Doris Kenyon have considerable drawing power.

## "THE WEB OF DESIRE"

Five-Part Drama by Lloyd Sheldon, Featuring Ethel Clayton. Produced by Peerless Under the Direction of Emile Chautard. Released by World.

Grace Miller ..... Ethel Clayton  
John Miller ..... Rockcliffe Fellows  
Mrs. Langley ..... Doris Field  
Stuart Wardlaw ..... Richard Turner  
Thomas Hurd ..... Edward M. Kimball  
Marjorie ..... Madge Evans  
Robert Elwell ..... William Williams

In "The Web of Desire" we have the life story of a young matron who is an angel in her own home town, but who moves to the wicked city and takes up the cause of Cocktails for Women with disastrous results. The plot is not particularly original and is not enlivened by the details of its development which are the familiar details of the fatal drink, the signed "papers," the betraying vanity bag and the child's toy. However, there are thrills enough of the obvious sort that no one could fail to understand and the story unfolds without making the slightest demand on the mental powers of the spectator. This happy couple, living contentedly in the country with their little girl, suddenly acquire a fortune and move to New York where they soon begin to feel the curse of wealth as the husband is too busy to amuse his idle wife who drifts into a deplorable state with the assistance of cocktails, cigarettes, divorces and her husband's best friend. Most of the action centers about the efforts of this treacherous best friend to get control of the business and the climax comes in the wife's discovery that her lover has played her false. The story ends with the inevitable reconciliation.

Ethel Clayton is charming as the young wife, both in the gingham apron of her days of poverty and in the furs and satins of her fatal wealth. Madge Evans was natural and appealing as the little daughter and Rockcliffe Fellows makes a stern and determined husband.

It seems hardly fair that New York should be the inevitable stage of this sort of drama for the much maligned "great city" has no monopoly on cocktail-drinking wives and all their distressing accompaniments. Nevertheless, this picturesque form of contrast is still popular with the type of audience that does not insist on realism in their drama and as the obvious feature of advertising in the story is the "wicked city" idea, the exhibitor should play it to the limit.

## "THE PRICE SHE PAID"

Seven-Reel Drama Adapted from the Novel by David Graham Phillips, Featuring Clara Kimball Young. Produced by Selznick Under the Direction of Charles Giblin.

Mildred Gower ..... Clara Kimball Young  
Mrs. Gower ..... Louise Beaudet  
Frank Gower ..... Cecil Fletcher  
Presbury ..... Charles Bowser  
General Siddall ..... Snitz Edwards  
Stanley Baird ..... Alan Hale  
Donald Keith ..... David Powell

"The Price She Paid" is a brilliant screen version of David Graham Phil-



SCENE FROM "THE EMPRESS,"  
Pathe Production.

lips's protest against the sacrifice of young girls to Mammon. The film might have been directed by the late author himself for it has caught all the atmosphere of his hectic indictments of modern life that placed these novels among the six best sellers. This story has his familiar theme of our national passion for luxury, especially as it affects the life of young girls who are educated with the sole purpose of marrying money. In the first part of the play, it is exceedingly difficult to feel the correct degree of sympathy for a heroine who prefers to be a parasite on her grudging stepfather or to marry a repulsive old millionaire because she considers herself too beautiful to work. As the story develops, however, we see the gradual evolution of her ideals which, through the assistance of a frank young lawyer, leads her to self-respect and independence. Although the action is exceedingly detailed and almost tedious at times, it could hardly be cut without injury to the incidents which trace the evolution of the girl's character. It might be suggested, however, that the bedroom scenes after the girl's marriage to the old millionaire are dwelt upon with unnecessary and objectionable emphasis.

The leading role is particularly fitted to Clara Kimball Young as the chief assets of our heroine are beauty and the power to charm. She is assisted by three leading men, Alan Hale, as one of the idle rich, David Powell as the frank young lawyer, and Snitz Edwards, who did remarkably effective character work as the repulsive old husband.

Exhibitors will find in this film every possible recommendation to popular taste, including lavish staging, a collection of stars and the title of a widely read and much advertised novel.

## "INTRIGUE"

Five-Part Drama by Mabelle Helkes Justice. Directed by John Robertson. Featuring Peggy Hyland and Bobby Connelly. Produced by Vitagraph. Released Feb. 26.

Peggy Dare ..... Peggy Hyland  
Grand Duke ..... Bobby Connelly  
Richard Carr ..... Marc MacDermott  
Mrs. Carr ..... Mrs. Remley  
Prince Tourville ..... Temple Saxe  
Prince Henri ..... Bringer Shaw  
Pierre ..... Harry Southwell  
Princess Alice ..... Miss Corley  
Marie ..... Nellie Spitzer

A story of the George Barr McCutcheon type, this picture might have missed fire largely had it not been for Bobby Connelly playing the role of the diminutive Grand Duke. In his sympathetic rendition of the part, his manliness and ability to be natural, Bobby is particularly happy, and brings the picture from mediocrity to something approaching novelty and certainly possessing strong appeal whenever the little Duke is introduced.

Peggy Hyland does what is required of her as Peggy Dare, an American girl, involved in intrigue in Europe at the outbreak of the war. She finally saves the youthful Duke from a villainous Prince, who kidnaps him. There is a pretty element of surprise when it is first made known that the Grand Duke, who is threatened with assassination, is but a child, the supposed peasant lad, thrust into Miss Dare's compartment as the train leaves for "Bonaparte," and whom she learns to love devotedly.

Marc MacDermott is satisfactory as the lover of Peggy. Others in the cast are acceptable.

The settings are not exceptional but will pass muster. The kidnapping scene is rather badly worked in poor lights, but otherwise the lighting and direction are all that could be asked. The picture is clean and interesting and its appeal will largely depend upon the acting of Bobby Connelly, who should be featured in announcements along with Peggy Hyland.

## "THE FORTUNES OF FIFI"

Five-Part Drama by Molly Elliot Seawell. Featuring Marguerite Clark. Produced by Famous Players Under the Direction of Robert G. Vignola. Released by Paramount.

Fifi ..... Marguerite Clark  
Cartouche ..... William Sorelle  
Duvernet ..... John Mainpolis  
Julie ..... Yvonne Chevalier  
Mrs. Bourcet ..... Kate Lester  
Louis Bourcet ..... Jean Gauthier  
The General ..... J. K. Murray

"The Fortunes of Fifi" gives a delightful combination of the innocence of the dove and the wisdom of the serpent in the person of the naive but resolute little heroine. It is a tale of the gayer side of Napoleonic France which follows the escapades of a little French actress and the attempts of a smug and mercenary family to mould her into their own bourgeois pattern. Her ruse to persuade them that she is not the bride for their saintly son is most amusing and picturesque but fails to convince the family until, at the actual loss of her money she is banished from the home to her own great joy and that of her faithful protector who has loved her from childhood. The atmosphere of old-time France is most artistically sustained, especially in the little French theater and in the scenes where Fifi brightens the garret studio of her noble benefactor. A shopping orgy shows the little actress in a bewitching array of eighteenth century costumes.

Marguerite Clark is a piquant and wilful figure in the role of the extravagant little actress which is in picturesque contrast to the character of her huge, kindly protector, admirably played by William Sorelle. The minor characters are well cast even to the actor who plays Napoleon Bonaparte and is not discouraged by the fact that he looks more like W. J. Bryan.

The name of Marguerite Clark is sufficient advertising in itself but exhibitors can add more by the fact that she is here shown in a role which is characteristic and at the same different from any of her other successes.

## "BACK OF THE MAN"

Five-Part Drama by Monte M. Katterjohn. Featuring Charles Ray and Dorothy Dalton. Produced by Triangle Under the Direction of Reginald Barker and Thomas H. Ince.

Ellen Holton ..... Dorothy Dalton  
Larry Thomas ..... Charles Ray  
Muriel Brooks ..... Margaret Thompson  
Sid Wilson ..... Jack Livingston  
President Brooks ..... J. Barney Sherry

"Back of the Man" is a drama built around the pleasant if somewhat sweeping statement that "a woman has stood back of every great man in history." It is an amiable theory and makes a good play and, if the biography of "great men" does not happen to confirm it entirely, why so much the worse for biography. This particular great man is first seen as a gauche, timid country boy, working as clerk in a big business office where he is the butt of the practical jokes and cheap jeers from the empty headed stenographers. One of their number is a girl of culture and nobility of character—she sees the dormant possibilities in the awkward lad and through her encouragement and stimulation he becomes the secretary of the president. Of course there is a "misunderstanding" in which the hero becomes involved with the wayward daughter of his boss and is accused of murder but is rescued from both complications by his faithful friend and secretary, who is also his first and last love.

Charles Ray is irresistibly funny and at the same time, pathetic, as the awkward country boy, lonely and bewildered in the huge, heartless city office. It is a really delightful bit of character work and demonstrates again that Charles Ray's talents are not confined to wearing a dress suit well. Dorothy Dalton makes a noble and resolute help-mate, though at first she seems a little matronly for the role of the simple young stenographer.

Exhibitors have an excellent advertising lead in the ever popular theory of a woman's work in the destiny of the man she loves.

## "ON RECORD"

Five-Part Drama by Paul West and John Clymer. Featuring Mae Murray. Produced by Lasky Under the Direction of George Froctor. Released by Paramount.

Helmer Wayne ..... Mae Murray  
Rand Calder ..... Tom Forman  
Martin Ingelton ..... Henry A. Barron  
Frederick Manson ..... Charles Ogle  
Detective Danne ..... Louis Morrison  
Mrs. Calder ..... Blaise Chevalier  
Mary Ingelton ..... Gertrude Maitland

"On Record" is the story of a romance over which hangs the shadow of the night court. It has the ever popular theme of the innocent young thing who is accidentally caught in the machinery of the law and who is extricated after much misunderstanding and many tears. Although the plot takes decided liberties with the system of our night courts, these absurdities do not detract from the general effect for the piece is frankly melodramatic and, as such, is very dramatically done. We first see the young heroine as a little country girl who is startled at having an aviator drop from the clouds before her feet; later

she meets and loves this man in the cruel city but not until after she has been convicted and placed on record in the night court on a charge of which she is more or less innocent. Her exoneration involves a number of tense situations which are more ingenious than probable but which make up a good thriller of the girl-versus-law variety.

Mae Murray as the persecuted little stenographer is very alluring but struggles in vain to look unsophisticated in her role of simple country girl. Tom Forman is a clean-cut and sympathetic hero and the cast as a whole is well balanced. The action is brisk and cleverly directed, especially in the court-room scenes and the accident in which the aviator falls from the sky.

The main idea for advertising purposes lies in the fact that a girl may be placed "on record" in the night court annals through no fault of her own. The spectacle of Mae Murray in such a role may be relied upon as an additional drawing card by exhibitors.

## "THE TIGER WOMAN"

Five-Part Drama by James W. Adams and Adrian Johnson. Featuring Theda Bara. Produced by Fox Under the Direction of J. Gordon Edwards.

Princess Petrovitch ..... Theda Bara  
Prince Petrovitch ..... R. F. Roseman  
Baron Keding ..... Louis Dew  
Count Zaroff ..... Emil De Vaux  
Stevan ..... John Dillon  
Edwin Harris ..... Glenn White  
Mrs. Mark Harris ..... Mary Martin  
Mark Harris ..... Herbert Heyes  
Their Child ..... Kitten  
Father of Harris Boys ..... Edward Holt  
Marion Harding ..... Florence Martin  
Marion's Mother ..... Kate Blanche  
Marion's Father ..... George Clarke

The general behavior of "The Tiger Woman" leaves no doubt about the disputed statement that the female of the species is more deadly than the male. In this play, Theda Bara kills more men than William Hart in his most desperate moments and the wholesale damage that strews her pathway would put a Kansas cyclone to shame. As the Princess Petrovitch, she first betrays her husband to the secret police, after first robbing him, and then to Monte Carlo with her lover. When the poor wretch loses all his money, she promptly poisons him and sails for America where she picks the most promising millionaire in the boat going over. Under her influence he is driven to rob and kill his father whereupon she immediately begins on his brother and repeats this gentle program with several other men until one finally escapes the prison where her wiles have sent him and drives a dagger into her false and evil heart.

It is unnecessary to state that Theda Bara is perfectly at home in this role and piles on the agony with an enthusiasm which will delight the gallery gods.

This shows the famous vampire exaggerated almost to the point of burlesque but to a large number of her admirers, her lurid viciousness cannot be laid on with too thick a brush, and to this class "The Tiger Woman" will surely appeal.

## "HELL MORGAN'S GIRL"

Five-Part Drama Featuring Dorothy Phillips. Produced by Bluebird Under the Direction of Joseph De Grasse and Released as a Special Bluebird Feature March 5.

Lola ..... Dorothy Phillips  
Olga ..... Lilian Rosine  
Oliver Curwell ..... Joseph Girard  
Hew Curwell ..... William Stowell  
"Hell" Morgan ..... Alfred Allen  
Sister Noble ..... Lon Chaney

It is no exaggeration to place "Hell Morgan's Girl" among the best five-reel melodramatic photoplays of the year. The action is fast and furious and there are not a few instances that cause one to sit forward in the chair and take a little firmer grip. Coupled to this it embraces something that a great many other melodramas lack, a story that is not beyond reason. There is also a graphic and historically correct picture of the life in and pertaining to San Francisco's Barbary coast immediately prior to the earthquake and fire of 1906.

The girl in question is the daughter of Hell Morgan, the proprietor of a notorious dive on the coast and an entertainer in her father's place. She was born and raised in this atmosphere, but she is shown to be on a considerably higher plane than those about her. One night there comes to Hell Morgan's a young artist whose father has disowned him and who has degenerated into a drunkard. Lola sees the gleam of better things for him and persuades her father to keep him as piano player.

His regeneration is slow but Lola is patient. On the night of the earthquake a group of the man's former friends discover him in the place and tell him that his father has died and left him a fortune. Lola is jealous and trouble is brewing, when the city's catastrophe interrupts. The two are parted, only to come together days afterward in the refuge camp outside the burned districts. They consider the fire as an omen burning the past away, and they plan to start life together with a clean slate. The story was written by Harry Gates.

The speed of the action is perhaps the most prominent feature that holds the interest throughout this picture. Having in



hand a well written scenario, done by Ida May Park, the director, Joseph De Grasse, puts one scene after another on with unbroken continuity.

Dorothy Phillips, in the role of the dive-keeper's daughter Lola, gives a performance that meets all requirements. Besides, she is especially pretty. The remainder of the cast, which includes William Stowell, Alfred Allen and Lon Chaney, help the picture materially. The extras are well chosen types.

If an exhibitor wishes to have a thrilling melodrama he could not do much better than book "Hell Morgan's Girl." F. T.

#### "BETSY'S BURGLAR"

Five-Part Drama by Frank E. Woods, Featuring Constance Talmadge. Produced by Triangle-Fine Arts Under the Direction of Paul Powell.

Betsy Harlow, a slavey . . . Constance Talmadge  
Harry Brent, Betsy's Burglar . . . Kenneth Harlan  
Victor Gilpin, an attorney . . . Monte Blue  
Jasper Dunn, the mysterious boarder . . . Joseph Singleton

Mrs. Dunn, his wife . . . Josephine Crowell  
Oscar Schiltz, the grocer boy . . . Clyde Hopkins  
James, an old family servant . . . Hal Wilson  
Mrs. Randall, a boarding house landlady . . . Kate Bruce

"Betsy's Burglar" is a pleasantly exciting little play about two amateur detectives and one real one. Like the well-known Editha who also had a burglar, Betsy is a brave little girl who half longs to meet one but instead of being the petted daughter of a wealthy home, she is an overworked little slavey in a second-rate boarding house. There is also Oscar, the grocer's delivery boy who is a self-made detective with the assistance of a complete manual on the art of sleuthing. These two disciples of Sherlock Holmes bend all their energies on a mysterious young man from the city who has taken a room in the boarding house and who soon wins Betsy's confidence by a tale of a stolen will which is held by an old couple across the hall. Her loyalty to her new friend leads her into unexpected perils which involve kidnapping and arrest for robbery, but in the end, the new boarder comes to the rescue, clears up the mystery and claims Betsy as his bride.

Constance Talmadge is very natural and appealing as the staunch little maid-of-all-work and Kenneth Harlan is a suave and convincing "gentleman burglar." The atmosphere of this type of boarding house life was perfectly caught in the staging and direction.

This is distinctly a youngsters' story, built around the fascination that sleuthing has for the youthful mind. Exhibitors should play up this point and also put special emphasis on the work of Constance Talmadge who is becoming identified with this type of play. A. G. S.

#### "THE PROMISE"

Five-Reel Drama by J. B. Hendryx, Adapted by H. V. Spencer from Novel of Same Name. Directed by Fred J. Ballofer. Featuring Harold Lockwood and May Allison and Photographed by Antonio Gaudio. Produced by Yorke, for Release by Metro Feb. 19.

"Bill Carmody" . . . Harold Lockwood  
Ethel Mantou . . . May Allison  
Buck Moncrossen . . . Lester Cuneo  
Charlie Mantou . . . Paul Willis  
Mrs. Appleton . . . Lillian Hayward  
D. S. Appleton . . . W. H. Bainbridge  
St. Ledger . . . George Fisher  
Miss Baker . . . Leola Lorraine  
Fallon . . . John Stepping  
Stromberg . . . T. H. Gibson-Gowland

The popularity of both Harold Lockwood and May Allison, their engaging personalities and their histrionic ability, serve to render intensely interesting this picturesque story of the timber country. The scenes in the camps are superbly reproduced and the picture as a whole abounds in thrills. Perhaps the only fault is an excess of subtitles. The work of Mr. Lockwood is fully up to his previous excellent mark and the charm of Miss Allison offers strong support. The cast is on the whole superior.

The story concerns the adventures of Bill Carmody, who leaves his father after a quarrel and earns the friendship of a lumberman in the West. He discovers that Moncrossen (ably played by Lester Cuneo) boss of the camp, is a crook. A fight between the two men is well staged. Ethel, sweetheart of Carmody, visits the lumberman, sees the fight and forgives Bill for his past misdeeds.

The direction is excellent as is the photography and exhibitors can depend upon this picture to draw. The names of the principals are deserving of much prominence in advertising. A. H. S.

#### "THE SECRET OF EVE"

Five-Part Drama by Aaron Hoffman, Scenario by W. C. Clifton. Directed by Percy Vekroff and Produced by Popular for Release by Metro Feb. 26.

Eve, in the Garden of Eden . . . Madame Petrova  
Hagar, the Gypsy Woman . . .  
Eve, the Quakeress . . .  
Eve, the wife of Brandon . . .

Arthur Brandon . . . Arthur Hoops  
Robert Blair . . . William Hinkley  
Fothergill . . . Edward Roseman  
Fothergill, wife of Fothergill . . . Laurie Mackin  
Boss . . . Florence Moore  
Beppo . . . George Morrell

The innumerable admirers of the incomparable Petrova will enjoy "The Secret of Eve," largely because it gives the star an opportunity to appear in picturesque garb as Eve, ancient and modern, and in a rather unusual role. The late Arthur Hoops gave a splendid rendition of the heavy role. The settings of the picture, particularly some of the exterior views, are attractive.

The story is partially allegorical and partly straight drama of present times. It tells, in the modern episodes, of the experi-

(Continued on page 29)

## Seven Day Pictures

Paramount Pictures are seven-days-a-week pictures, not Monday, Tuesday or Wednesday pictures, but every-day-in-the-week pictures.

Paramount doesn't exploit this picture or that picture, because the quality of

## Paramount Pictures

is consistent throughout. Take the Paramount Pictures for *this* week and *next* month for instance. This is the *convincing* part of this advertisement, in fact, the most convincing part of any Paramount advertisement—the pictures themselves.

Marguerite Clark	<i>The Fortunes of Fifi</i>	Famous Players	Feb. 26th
Blanche Sweet	<i>Those Without Sin</i>	Lasky	Mar. 1st
Marie Doro	<i>Castles for Two</i>	Lasky	Mar. 5th
Kathlyn Williams	<i>Out of the Wreck</i>	Morosco	Mar. 8th
Pauline Frederick	<i>Sapho</i>	Famous Players	Mar. 12th
Wallace Reid and Myrtle Stedman	<i>The Prison Without Walls</i>	Lasky	Mar. 15th
Jack Pickford	<i>The Dummy</i>	Famous Players	Mar. 19th
Vivian Martin	<i>The Spirit of Romance</i>	Pallas	Mar. 22nd
Sessue Hayakawa	<i>The Bottle Imp</i>	Lasky	Mar. 26th
House Peters and Myrtle Stedman	<i>As Men Love</i>	Pallas	Mar. 29th

Paramount Pictures are the kind of pictures that keep your business running steadily and profitably—not one big feast week and then two or three weeks of famine. Your patrons know what "a Paramount Picture" means.

Can you *afford* to let your opposition have Paramount Pictures?

**Paramount Pictures Corporation**  
FOUR EIGHTY FIVE FIFTH AVENUE 21 FORTY FIRST ST.  
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORP.

Member of Nat. Assn. Motion Picture Industry



## R. W. FRANCE HEADS REORGANIZED TRIANGLE DISTRIBUTING CORPORATION

Well-Known Attorney, Chosen for Important Position, Has Broad-Gauged Ideas

Considerable interest has been aroused by the announcement of the fact that R. W. France has entered upon his duties as general manager of the reorganized Triangle Distributing Corporation.

Prior to his engagement as a Triangle official of the new regime, Mr. France was a member of the firm of Duell, Wardfield & Duell, attorneys, of 2 Rector Street, New York. In that capacity he handled the legal business of several of the large motion picture organizations, so that he now enters the field with an intimate, practical knowledge of the industry. Mr. France had charge of the legal details connected with the transfer of Triangle interests that took place about the first of the year, and succeeded with his task so well that President W. W. Hodgkinson and his associates determined to secure his active participation in carrying out the progressive policies of the new corporation. He assumed the duties of his office on Feb. 20.

"Co-operation and mutual helpfulness will be the watchwords of Triangle service," Mr. France declared. "In bringing about the recent changes in this big business organization, we have taken pains to perfect the co-ordination of all producing units releasing features on the Triangle program and their proper relationship with our distributing organization, so that every branch of the business will bend its energies to the work of giving the public the best pictures

obtainable and at the same time share in the profits on the squarest possible pro rata basis."

W. W. Hodgkinson, president of the Triangle Distributing Corporation, says, in reference to the appointment:

"In securing R. W. France as General Manager of this business I am firmly convinced that the Triangle Distributing Corporation has availed itself of the services of a man who is bound to have an important influence on the upbuilding of our part of the film industry along progressive lines. Mr. France and I are in entire accord as to the necessity for developing the highest possible standard of co-operation between producer, distributor, exhibitor and theatrical patron in order that all may get the best service and the maximum of legitimate profit at the minimum of expense and friction. For years I have hoped to find a man of the caliber of Mr. France, who would be thoroughly familiar with the big principles underlying general business with a sufficient knowledge of film production and distribution to permit of his applying these principles in our particular field—besides possessing a broad point of view, making it possible for him to see where improvements can be made and ideas of progressive efficiency put into operation. Triangle films and Triangle service will reflect these ideas in a way that I believe will win unqualified approval during the months that are to come."

## TO CONTROL AUSTRALIA FEATURE FILMS, LTD.

Famous Players-Lasky Acquires Big Interest in Antipodean Distributing Concern

In the process of solidifying the Famous Players-Lasky foreign distribution system, Alec Lasker, foreign representative, completed arrangements by which a controlling interest in the Australia Feature Films, Ltd., was acquired. It was several months ago that Mr. Lasker departed for Australia for the purpose of making an extensive survey of the motion picture conditions in Australia, New Zealand, and Tas-

mania. Following Mr. Lasker's report to the Famous Players-Lasky Corporation, it was decided that the producers take over the controlling interest in the Australian Exchange for the purpose of binding it more closely to the home office.

The deal itself is characterized by the local Sydney exhibitors as the biggest film deal that has ever transpired in the Antipodes.

## "GARDEN OF ALLAH" HAS UNIQUE "PAPER"

Selig Sparing No Expense to Make Film Exceptional

Neither time nor expense are being spared by Wm. N. Selig to make "The Garden of Allah" exceptional in every way.

It is stated that a fine line of paper has been ordered including several designs of one sheet, three sheets, eight sheets and twenty sheet-stands in black. Beautiful lobby display stands in oil colors, both in case and panel effects are also furnished together with lobby display photographs, press sheets, slides, etc., all of the highest quality. Special artists have been engaged in devising art titles for the production and these art titles carry hand-drawn lettering.

The Selig Company is planning to soon institute an elaborate selling and exploitation campaign for the latest of the Selig feature films "Beware of Strangers." The drama which is said to be an expose of the machinations of blackmailers, known as the International Syndicate, has been appearing to standing room only at the La-Salle Theater, Chicago, and the Chicago critics have universally praised the production.

## FIRST CONQUEST PICTURES ARE READY

"The Half Back" Is Edison Offering—"Law of North" Coming

Thomas A. Edison, Inc., has released the first five-reel group of pictures to be shown under the Edison Conquest Pictures brand, the date being March 1.

This marks the beginning of the first well defined effort that ever has been made in the motion picture industry to provide a program of pictures that, while retaining all of the elements that have made the photoplay such a popular form of amusement, will be entirely devoid of features that may be considered objectionable.

The first five-reel group of Conquest pictures has, as its outstanding feature, a three-part production of Ralph Henry Barbour's well-known story of "prep" school life and football, "The Half-Back."

Shirley Mason, the renowned young star of the McClure serial, "The Seven Deadly Sins," has a leading part in "The Law of the North," a five-reel Edison production that will be released through the Kline-Edison-Selig-Essanay Service on April 2.

## PHOTOPLAY LEAGUE HOST Motion Picture Folk Hear Details of New Organization's Plans

Prominent producing organizations, the trade and general press and others, were represented at an enjoyable luncheon at the Hotel Astor Friday, given under the auspices of the Advisory Committee of the Photoplay League, with Director Frank Lasker as toastmaster.

Mr. Lasker explained the details of the organization's plans, telling of the formation of the league in May, 1916, and of their preliminary work prior to making their plans known.

His words were much the same as those embodied in the detailed account which appears elsewhere in part. He made it plain that the body was not composed of "uplifters," but hoped by sympathetic and constructive methods to create a demand and patronage for better films.

Heleen V. Boswell, general secretary, also spoke along similar lines, asserting that the only enduring censorship is by the people. Paul Gulick, of Universal Company, believed the combatting of censorship would be a highly beneficial work of the league and that exhibitors would profit in particular from the creation of appreciative audiences for good pictures.

E. Lansing Masters, of Vitagraph Company, thought the League had a great work ahead and that there was a crying need for this sort of undertaking. Both he and Mr. Gulick asserted that their respective companies were in sympathy with the league in its work.

P. A. Parsons, of the Pathe Company, said that he believed that audiences were responsible for the pictures and that like the stage the screen mirrors the public taste. So that education of taste was essential to better pictures and he thought the League had a real work to accomplish.

Others who spoke were Helen Ducey, Helen Underhill, Bide Dudley, Edwin H. Blashfield, President of the Advisory Committee; Sam Spedon and Adam Hull Shirk.

Those present were: Emma Bugbee, Bide Dudley, Paul Gulick, Tom North, P. A. Parsons, E. L. Masters, T. O. Eltenhead, Peter Milne, P. J. Schmid, Frederick J. Smith, Harriette Underhill, J. H. Coghill, Gertrude Lynch, Helen Ducey, W. G. Morse, Alice Lawton, Helen Varick Boswell, Sam S. Spedon, E. H. Blashfield, Frank Lasker, A. H. Shirk.

## UNDER NEW MANAGEMENT

The Concourse Theater, at Grand Concourse and Fordham Road, is now under the personal supervision of Charles A. Goldreyer, who offers a superior program of film classics. Organ recitals by Professor Fread are given on the new \$10,000 Wuritzer in connection with the exceptional music especially adopted for motion pictures.

IDA C. MALCOMSON.

## FRED MACE DIES ALONE

Noted Film Actor Passes Away Suddenly at Hotel

Death came suddenly from apoplexy to Fred Mace, actor, motion picture director and for a long time connected with the Keystone Comedy Company. His lifeless body was found Thursday afternoon in his room at the Hotel Astor. He was 39 years of age.

He came to New York from Los Angeles, where he had his home at 7700 Hollywood Boulevard, eight weeks ago, to make arrangements for making films.

Mr. Mace started in the moving pictures with the Biograph Company when he made a hit on the screen in his series of "One Round O'Brien" stories. On the legitimate stage he was well known and had appeared in "The Chinese Honeymoon," "The Chocolate Soldier," "Pig, Pat, Pout," "The Umpire," "The Time, the Place, and the Girl," and other musical plays.

Mr. Mace was a native of Philadelphia. He left a widow and his parents.

## MARSHALL FARNUM DIES

Marshall Farnum, who had been in failing health for some time, died on Feb. 18 at Prescott, Ariz., where he had gone in the hope of a cure. Dustin and William Farnum, his brothers, working on the Coast, took the remains to Los Angeles, where services were held on Feb. 20. Like his brothers he began his stage career when quite a young man, filling in the summer months with Thomas E. Shea. He was a stock director for six years and for a number of seasons appeared with one or both of his brothers in their numerous successes, and has been seen in vaudeville at various times. His screen experience started with the Selig Company and since he has directed for Fox, the Ocean Film and others. He was a member of The Screen Club of New York.

## FLORIDA FILM NEWS

JACKSONVILLE, FLA. (Special).—Several thousand people attended the movie ball given at the County Armory for the benefit of the Screen Club, and a neat sum was realized. The auditorium was beautifully decorated in Japanese effect and was done under the direction of J. Austin Dow and D. V. Lynch. There was a large demand for boxes and several times the number provided could have been sold. Coburn's Minstrel Band furnished the music for the occasion. The motion picture colony was out in force and many of the film favorites were in the throng. Pictures were made of the grand march and will be exhibited in the local houses. Many novelties were introduced during the evening.

An interesting ceremony was enacted in the Plaza at St. Augustine on Feb. 16 when Theda Bara planted a palm tree in commemoration of her first feature picture, "A Fool There Was," in which she scored such a pronounced success, and made in that city.

The Regal Photoplayers will use the Klutho Studios.

Marguerite Clark and a large company, under the direction of T. J. Grandon, have arrived and will remain for several weeks. Nat Deverich is business manager of the company.

John Ray is here in the interest of his picture company.

Kate Price won the goat at the Screen Ball on the Feb. 15.

Peggy Lambert is spending several weeks here on a vacation.

The Robert Warwick company, under the direction of Leonore Peret, is expected here on the 20th.

Joe Plunket, general manager of the Klever Picture Company of New York, was here looking over their studio holdings.

Harry C. Myers and Rosemary Theby announce that they have leased the studio formerly occupied by the Vlm Company from Mark M. Dintenfuss, who purchased the interest of Louis Burstein.

Richard Garrick has resigned as vice president of the Garrick Studios and has returned to New York.

E. O. UDEMANN.

## FINISHING "THE PLANTER"

After months of careful preparation and the travel of the company half way around the world, the Nevada Motion Pictures Corporation is well along in the production of Herman Whitaker's famous novel, "The Planter." The story is to be shown in ten or twelve reels, and Tyrone Power, who has made a hit on both the screen and the stage, is being starred in the remarkable character of "Hertzer."

The company is located at 40 West Mountain street, Pasadena, and three or four tropical film villages have been built in that vicinity for operation of the company immediately upon its return from Guatemala.

The company is now on its way back from Guatemala, where much of the story is laid, after several months spent in the tropics and after some rather strenuous experiences on the part of the cast, both with the climate and the peculiar make-up of that revolutionary country.

## THAT VARNER FUND

Don't forget to send your dimes for the Varner Fund. The DRAMATIC MIRROR asks you to help in presenting a suitable token of recognition to the man who saved millions of dollars to the exhibitors of the country through his successful fight against the proposed tax of one-half of one per cent. on the gross receipts of picture theaters.

## THIRD OF "THE WAR" SERIES SAID TO BE THRILLING

General Film Series Increases in Interest with Each Part

It is stated that the third part of "The Battle of the Somme," the first episode of General Film Company's great series of Official Government Pictures of "The War," is even more thrilling than the first two parts. Under the hottest fire an intrepid soldier is shown attempting to rescue a wounded comrade. Snipers are bursting everywhere and the soldier darts out under a withering fire from German machine guns. He has not gone far when he falls, a victim of the Teutons. Another hero rushes out, reaches his fallen comrade, raises him to his shoulder and dashes back to the trench safely. For this act of superb heroism he is later awarded the Victoria Cross. The exclusive rights to these pictures and all that are to be taken by the warring governments up to a year after peace is declared are owned by Official Government Pictures, Inc., of which W. K. Vanderbilt is president and H. P. Davidson, of J. P. Morgan Company, is treasurer. They were exhibited in Philadelphia at a monster benefit performance at the Metropolitan Opera House, the largest theater in the country, and nearly \$4,000 was raised for war relief and the American Ambulance Corps.

## ULTRA TO EXPLOIT PICTURES FOR FOUR MONTHS

Unusual Method Adopted—"Woman Who Dared" First Release

The latest innovation by a distributing company and one which should prove of great value to exchanges and exhibitors has just been made by A. J. Cobe, President of the Ultra Pictures Corporation. The Ultra will release one big subject about once a month beginning with the California production of "The Woman Who Dared," featuring Beatrice Michelena. These subjects will run all the way from six to eight reels in length and will be all high-grade productions.

Inasmuch as arrangements are practically completed with the leading exchanges throughout the country, the advertising which the Ultra will do will not be for the purpose of selling territory to exchanges, but for the benefit of the exchanges who are handling Ultra releases.

The average distributor advertises his picture until most of the territory is sold, then he suddenly stops. The consequence is that the exchanges get the picture and a week or two later, sometimes the same week, the advertising stops. The exhibitor forgets about it and it is looked upon as ancient, whereas, in reality, it is only a few weeks old.

The Ultra contemplates running advertisements continuously for four months on each and every picture, thus giving the exchange man and exhibitor the benefit of a continuous advertising campaign not only before he receives the production but for some time after. This is something unusual in the trade.

## BLACKWELL RE-SIGNS WITH WORLD FILM

Will Appear in "Pride of Race"—Other Announcements

Carlyle Blackwell, the only male star of the World Film Corporation, has signed a new contract with director general William A. Brady covering an extended term. His first play under the new arrangement will be "The Pride of Race," in which Robert Hilliard was exceedingly successful on the speaking stage.

In "As Man Made Her," a new Gail Kane photoplay for the World Film Corporation, Edward Langford will be "featured" with Frank Mills and Gerda Holmes.

The new Kitty Gordon photoplay, "Forget-Me-Not," the first of her series of World Pictures Brady-Made, is to be issued April 16.

The next World-Brady release is "The Dancer's Peril," with Alice Brady as its star actress. The big pictorial feature of this production is the ballet "Scheherazade," with Miss Brady as its premiere danseuse and Alexis Kosloff leading his entire corps of 100 Russian corpses.

## BIG MONEY FOR STAR

Emily Stevens to Receive \$75,000 for Four Films

Emily Stevens, one of the greatest emotional stars of the screen or stage, has just signed a new contract under which she will be paid \$75,000 for appearing in four big picture plays which will be released by Metro Pictures Corporation.

This important announcement was made by President Richard A. Rowland, of Metro. The pictures will be made under the supervision of B. A. Rolfe, president of Rolfe Photoplays, Inc., and Maxwell Karger, general manager of the Rolfe and Columbia studios.



# FEATURES REVIEWED

(Continued from page 27.)

ence of Eve, left by a gypsy woman on a doorstep. She grows to beautiful womanhood and longs for a gay life. Eve marries a drunken brute whose wealth has attracted her, but later, when the father of a child blinded in one of the mills controlled by Eve's husband slays the latter, Eve is left free to marry a young philanthropist whom she has met and learned to love. A. H. S.

## ELABORATE METHOD FOR EXPLOITING "DEEMSTER"

Fine Publication, Large Campaign and Much Poster Material

The Arrow Film Corporation is adopting a new system of publicity in connection with its last state rights production, Hall Caine's "The Deemster." Instead of advertising till the picture has been disposed of to territorial interests and then dropping the whole proposition as a closed incident so far as the Arrow company is concerned, it is taking just the opposite course.

W. E. Shallenberger, president of the Arrow, believes that the time to do real advertising work is when he can help his state rights colleagues book the picture, and, in turn, the exhibitor to gain public attention. His first step in carrying out this policy will be to issue the largest rotogravure publication ever printed in connection with any photo-drama. It will be sent to every exhibitor, large or small, throughout the United States and Canada. This publication, combined with advertisements in trade papers, will establish the picture with exhibitors.

The 24-sheet stands, six-sheets, three-sheets, one-sheet, lobby displays, cuts and other advertising devices provided for the use of the local exhibitor are very attractive.

Each exhibitor will also be provided with a complete set of newspaper advertising copy, and forty reading notices ranging from 10 to 100 lines in reference to Hall Caine, his son, who plays the leading role in the picture, the story of "The Deemster," the life of Man and other matters which will carry news interest to readers of local papers. Dr. Shallenberger will place the publicity department of the Arrow company, now conducted by an experienced newspaper man, at the command of any local exhibitor who may desire to go further in local press work than the set forms provided may permit.

Wilbur Bates, manager of the publicity and advertising departments of the Arrow Film Corporation, has been well known in connection with Broadway theatrical interests during the past 20 years.

His experience and constant correspondence with dramatic and Sunday editors throughout the United States has given him a remarkably wide acquaintance among newspaper men, of whom he numbers hundreds among his personal friends.

## CHARITY FUND BALL

Exhibitors of New York Plan Affair in April

The Motion Picture Exhibitors of Greater New York will hold a Movie-Charity Ball at Terrace Garden on Monday evening, April 16 next. The entire profits of the ball will be devoted to charitable purposes. A part of the proceeds will be immediately contributed to a number of worthy local charitable organizations, and the remainder will form the nucleus of a movie-charity fund which will be available from time to time, to assist any worthy charities that may apply to the members of the fund for aid.

It is a well known fact that hardly a day passes but the various picture manufacturers and leading artists are importuned for aid for charitable institutions of all kinds, some of them worthy and some otherwise, and it is not always possible to distinguish the one from the other, even when it is desirous to render some aid.

Donations to this Movie-Charity Fund will be solicited from everyone connected with the picture industry, and every person or company donating, will receive a membership card in the fund, which will entitle them to refer to the movie-charity fund committee, all applications for charity of every description, thus saving considerable annoyance, time and money.

The fund will be under the control of a committee of manufacturers and exhibitors who will see that none but such charities as are worthy, shall receive aid.

## "BARRIER" WELL RECEIVED

The Rex Beach Pictures Company's great sensational picture, "The Barrier," from Rex Beach's famous novel of the same name, opened an engagement at the Broadway Theater, Sunday, February 25, following the run of "Twenty Thousand Leagues under the Sea." The house was packed to capacity with those who had come to see this picture long heralded as "The Great American Picture." "The Barrier" was given an enthusiastic reception as was Mr. Beach, who was present at the first showing. The instant popularity of this drama with the audience bore out the assertions of the reviewers who attended the private showing in the Broadway Theater a month ago.

## SERIES AND SERIALS

### "SEVEN DEADLY SINS"

"Passion"

Five-Part Drama Featuring Harry Gripp and Shirley Mason. Produced by McClure Pictures, Under the Direction of Richard Ridgley.

Eve Leslie ..... Shirley Mason  
Adam Moore ..... George Le Guere  
Leonidas ..... Clifford Bruce  
Monks ..... Blawie Cooper  
Bogena ..... Ruby Hoffman  
Aunt Annie ..... Mabel Strickland  
Leonidas's wife ..... Edith Wright  
"Crude Oil" Biddle ..... Edmund Dalby  
Zobelaki, wrestler ..... Harry Gripp

The McClure version of "Passion" is such a harmless and colorless sin that it would never be recognized by the Scarlet Woman or other unpleasant ladies mentioned in the Bible. In fact, there is not a great deal of plot to it, and we have merely an engaging mixture of pretty girls in fetching bathing suits, Greek dancers by the sea and Coney Island habitués who seem blissfully ignorant of any part they are supposed to play in the production. It is true that the young heiress and heroine is supposed to become infatuated with a professional wrestler whom she pursues to Coney Island and from whom she is rescued by the chaste young hero, but this we learn chiefly from the titles which seem to be utterly at variance with the confused action. This chaos of scenes, however, is by no means tiresome or disagreeable for the situations are enlivened by the charm of Shirley Mason in a series of dainty frocks and the wrestling bouts of that mild and delightful giant, Harry Gripp.

In spite of the title, mothers need have no fear that their daughters will be enlightened by the production; indeed, there is grave doubt that the public will ever be enlightened as to what it is all about.

A. G. S.

### "RED NIGHT"

Eighth Episode of the "Patria" Serial, Featuring Mrs. Vernon Castle. Produced by International and Released by Pathe March 4.

Patria Channing ..... Mrs. Vernon Castle  
Donald Parr ..... Milton Sills  
Baron Huroki ..... Warner Oland

The person who is responsible for the cutting deserves most of the credit for the enormous amount of interest that is created in this, the eighth episode of the "Patria" serial. He has blended some real photographs of the late Black Tom disaster and the burning of the freight cars and vessels that were necessary to the story, so that it is practically impossible to tell where the scenes of the actual explosion are interwoven with the staged incidents, and the realism is effectively heightened thereby. Practically the whole two reels of the chapter comprise the destruction of the ammunition by Patria's enemies and the episode ends with the girl again left in the water, having been toppled off the pinnacle of a mast where she and Captain Parr climbed to escape the fire. Incidentally, the scene of the strike and the resultant flight is very well done.

F. T.

### FLORENCE ROSE FASHIONS, NO. 22

Split Reel Fashion Series, Produced and Released by Pathe March 11.

The twenty-second chapter of this fashion series is named "As the Day Wanes" and the greater portion of the costumes are for afternoon-tea wear. As usual, they are very modish and are shown with satisfying deliberation, back, front and a number of the important details, so that the women patrons of the theater can go away with a pretty clear picture of the dress that impressed them most. The scene of this number is laid in the coconut grove, Palm Beach, Fla., and the styles given can be considered advance summer models.

The remaining five hundred feet of the reel is "Birds of Gay Plumage," a colored educational.

F. T.

## WHY THE PEOPLE ATTEND THE PICTURES

E. D. Horkheimer, of Balboa, Gives a Few Reasons

Why do people attend the picture shows? Here are a few of the reasons given by E. D. Horkheimer, secretary of Balboa:

"The cost is small."  
"The entertainment is informal."  
"They can just drop in and do not have to trouble about reserved seats."  
"They can go and come as they please, having no large investment to consider."  
"They get a varied program."  
"They can see a star without paying two dollars more or less."  
"They always get their money's worth no matter how indifferent the picture may be."

"They get effects in the picture that the stage cannot even begin to approach."

"In a season there may be one or three stage successes worth the price of admission, but in the pictures there is at least one a week worth while."

"In the smaller towns the spoken plays are jokes, and what chance have the people there to see those worth while?"  
"Because the masses cannot afford the better stage attractions and they know the cheap houses are worse than bad pictures."

## JANE COWL

This young and beautiful emotional star is one of the ablest and best known celebrities of the American theatre. Her tremendous following on the stage will be magnified many thousands of times when she appears on the screen as the exclusive star in Goldwyn Pictures.

The able critics of the influential newspapers of the nation welcome this lovely woman into pictures with these enthusiastic comments:

LOUISVILLE HERALD: "A woman of unusual talent and remarkable beauty, known all over the Union."

PITTSBURG POST: "Goldwyn in Jane Cowl has signed America's greatest emotional actress."

BOSTON TRAVELER: "Jane Cowl is known all over America and deserves to be, for she is one of our greatest actresses."

TOLEDO TIMES: "Jane Cowl is known to millions as the star of 'Within the Law' and 'Common Clay'."

CHICAGO AMERICAN: "Jane Cowl is one of the biggest stars of the stage she will be an even bigger screen star."

NEW YORK SUN: "Sarah Bernhardt in her 'Vive La France' when she chants at the end of 'From the Stage to the Field of Honor' does not reach a higher emotional pitch or obtain a more telling effect."

than Jane Cowl when she ends her phrase with the same words."

BUFFALO TIMES: "One of the best actresses on the American stage and perhaps the loveliest."

OAKLAND TRIBUNE: "Goldwyn has landed another of the biggest stage stars in Jane Cowl; able, brilliant and beautiful."

GALVESTON NEWS: "Bringing Jane Cowl into pictures is a notable achievement for Goldwyn."

ADVISORY BOARD  
Samuel Goldfish  
Chairman  
Edgar Selwyn  
Irvin S. Cobb  
Arthur Hopkins  
Margaret Mayo  
Rol Cooper Magrue  
Archibald Selwyn  
Crosby Gaige

Goldwyn Pictures Corporation

16 East 42nd Street, New York City

Telephone, Vanderbilt 11

## Jolly Della Pringle COMEDienne

Working for the biggest Comedy Co. in the world—Keystone-Triangle one and two reels.

Late Releases

"THE REJECTED BRIDEGROOM" and "THE TITLE BUYER"

"P.S.—I am 'not bald-headed.'"

## BURTON KING

DIRECTING

MME. PETROVA

## GAIL KANE

American Film Co.

Santa Barbara, Cal.

## THE BIOSCOPE

THE ENGLISH TRADE JOURNAL OF THE MOVING PICTURE INDUSTRY

Annual Subscription (post free), 15s. (Dollars, 3.50)

85 Shaftesbury Avenue

LONDON, W



## ARBUCKLE DINNER MEMORABLE EVENT

Comedian Bidden Farewell by California Friends—Other News from West Coast

BY MABEL CONDON.

LOS ANGELES, CAL. (Special).—If starting out well has any particular significance in regard to what the future may mean, then indeed is the career henceforth of Roscoe Arbuckle to be a momentous one. For the farewell dinner given him in Los Angeles by way of starting him eastward was an event which presaged well for whatever befalls the jovial Mr. Arbuckle during his Eastern trip and his stay there.

The Progressive Motion Picture Company figured as host of the Arbuckle dinner held at the Hotel Alexandria on the evening of Feb. 16. (For the benefit of those who may not be so enlightened as to know the identity of the Progressive Motion Picture Company, they are Paramount distributors for California, Oregon, Washington, Arizona, New Mexico, Nevada, Alaska and the Hawaiian Islands.)

The dinner guests were many; so were the laughs, though the speakers were few. The toastmaster, and he was an excellent one, was the Honorable Thomas Lee Woolwine, District Attorney of Los Angeles County. Adolph Zukor gave the evening's first speech; it was by way of an interesting talk on the new aspect of the motion picture industry, showing the contrast by instancing the industry of three years ago and that of now.

Mr. Arbuckle—introduced as Mr. "Fatty" Arbuckle—gave the kind of talk that was expected of him, namely, one of humor. If Mr. Arbuckle's good intentions carry, the Paramount organization will certainly benefit by the series of two-reel comedies which Mr. Arbuckle is to make for this company. Lou Anger, who is the personal representative of Joseph Schenck, duplicated his former vaudeville success in the variety of monologue with which he entertained the satisfied diners. Herman Wobber, general manager of the Progressive Motion Picture Company, was the fourth name on the speakers' list.

A souvenir menu, which had a photograph of Mr. Arbuckle on its cover, was motto-bound as follows: "Eat and Grow Fat," "Worth His Weight in Laughs," "Laugh and the World Laughs With You" and "Weight for Paramount."

Mr. Arbuckle limped into the dining room on an ebony cane. This was because his recently poisoned foot has not entirely recovered itself as yet. Mr. Arbuckle's slender and charming wife, Minta Durfee, stated that as the result of his recent illness, her husband now only weighs two hundred and thirty, whereupon Mr. Arbuckle apologized for thus being thirty pounds under weight, but said he hoped to make it up while on the private car which is now bearing himself and party toward New York.

Much credit for the successful arrangement of the Arbuckle farewell dinner is hereby given to James J. Tynan, special representative for Mr. Arbuckle, L. W. Thompson, sales representative Progressive Motion Picture Company, and V. E. Hampton, publicity manager of that concern.

P. A. Powers, the industry's one and only "P. A." is making up for his eighteen months' absence from California by busy hours spent out at Universal City, and leisure moments spent with the friends whom he does not happen to meet out at the film city, of which he is treasurer.

Mr. Powers speaks sincere words of praise for the system, method, efficiency—whatever one chooses to call it—by which H. O. Davis manages Universal City. "The most systematically-run plant in the business"—and Mr. Powers dares any one to contest this statement.

Mr. Powers did not come to California for a vacation. He says so. Furthermore, the following instance proves that, whether vacationing or not, Mr. Powers has an eye to the best interests of his film city and the combined coffers whoever is financially interested in the Universal.

It was Mr. Powers' first Sunday in Los Angeles. An hour of rain by way of an announcement that the rainy season was not yet over, had fallen and settled itself in pools over several of the stages at the film city.

"Tut! Tut!" said Mr. Powers, a worry-note in his voice, "this will warp the floors—it must be swept off immediately!"

His gray-spatted feet took him through the water-puddles to the back of the stages in search of a man to sweep away the water, and in less than five minutes a crew of nine men, with water shovels, was busy from one stage to another.

Thus does Mr. Powers "vacation."

The Statia Club and their guests ate their annual dinner at the Angelus Hotel. Otis Turner was toastmaster, and he directed practically every director and cameraman in southern California, at this feast. But as there were "no newspapers represented," it is to be taken from that source that they had not only a real live social time, but chatted over everything under the sun concerning the film business.

David Horsley announces that the first feature starring Crane Wilbur, "The Painted Lie," will be released March 26. Mr. Wilbur is the author as well as star, and is well supported by beautiful Mae Gaston, Harriah Ingraham, Ida Lewis, and Marie Courteaux.

Myrtle Stedman has recovered from her illness, but Anita King had already been substituted for Miss Stedman's role, playing opposite Wallace Reid, and the company is plowing up Bear Valley snows.

Robert Harron and the company playing the Fine Arts feature, "A Young Gentleman of the Old School" have been in New Orleans under direction of Lloyd Ingraham. Adele Clifton was also there.

One of the darkest-eyed screen ingenues, Viola Vale, is "Mentioned in Confidence" at Balboa, under direction of Edgar Jones. This four-reel production was scenarized by Captain Leslie T. Peacock.

The scenario editor for the Yorke-Metro Company, Richard V. Spencer, is prowling around Arizona deserts looking for locations for the next Lockwood-Allison feature. Trains, automobiles and on foot are reliable, but Mr. Spencer is meditating over the burro proposition.

Dorothy Gish was put to work one hour after arriving from New York. Frank Bennett is her leading man for this Fine Arts production, "Her Official Father." Others in the cast are Bessie Buskirk, Jennie Lee, and Sam DeGraese.

John R. Freuler spent last week at S. S. Hutchinson's American Studio at Santa Barbara. He made the personal acquaintance of William Russell, Gail Kane and Mary Miles Minter, the three Mutual stars now busy on the American lot, and all three are sincere in their respective statements that they are proud to be under the leadership of a man like Mr. Freuler.

Mr. and Mrs. David Horsley are in the throes of choosing a name for the little brunette ingenue who for the past month has been merely "Miss Horsley." A list of names, possibly twenty-five or more, and which includes those of various popular picture-ladies, is that which, by the process of elimination, will eventually give Miss Horsley a distinctive Christian name of her own.

In the Yorke-Metro picture, "Hidden Children," starring Harold Lockwood and May Allison, Director Oscar Apfel was making the fight between the Indians and the settlers. A flaming arrow started a furious fire and the "dead" actors had to come to life to save their lives. Whereupon Mr. Apfel tore his throat, smiled that pleasant grin and rebuilt the whole scene.

Fine Arts de luxe character lead, Wilfred Lucas, might have been played out of "The Melting Pot," as he has played a character from every race. In "A Love Sublime" he is a Greek.

Another de luxe character actor is Monroe Salisbury, whose work in "Ramona" and "The Eyes of the World" is making a record. He has been cast in a feature role in one of the new Balboa four-reelers, "Zolnestein," under direction of Edgar Jones. Viola Vale is playing opposite.

Dorothy Dalton is playing the part of a persevering stenographer, Ellen Holton, in the Kay Bee picturization of "Back of the Man," by Monte M. Katterjohn. After a year's playing of the vampire ladies who lead innocent men astray, in Ellen Holton she has the chance of her life to bring them back to the home lot.

The Kalem Company have renewed their contracts with Director Al Santell, Bud Duncan, and Lloyd V. Hamilton.

### RAVER HEADS ART DRAMAS

Harry R. Raver has been elected president of Art Dramas, Inc., following the resignation of Wm. L. Sherrill. Harry H. Goetz was chosen secretary. Geo. Wiley remains vice-president; Herbert Blache is treasurer.

Mr. Raver, the new president of the company, is a man of large experience in the film industry.



PEGGY ADAMS, New Edison Star in Conquest Pictures.

### VISIT SING SING

"The Deemster" Shown to Prisoners—Ed. O'Donnell Host

A party of film folk was escorted to Sing Sing prison on Washington's Birthday by Ed O'Donnell, of Arrow Film, the occasion being the showing of "The Deemster," produced by that company. The prisoners enjoyed the picture. In the party were Bessie Zeidman, the redoubtable representative of Douglas Fairbanks; Carl Robinson, representing Warren Kerrigan; Mr. O'Donnell, Pete Schmid of Artcraft, and the Misses McNally.

Considerable excitement was caused when the Warden jokingly incarcerated Bessie Zeidman in a cell and then forgot the combination. It required the united efforts of O'Donnell and Pete Schmid, to say nothing of the various attaches of the prison to liberate the prisoner.

### ATTRACTIVE PUBLICATION

Triangle "Weekly Mirror" Is Artistic Organ

One of the most beautiful publications gotten out by any film organization for the use of exhibitors, to be distributed to their patrons is *The Photoplay Weekly Mirror*, issued by Triangle Distributing Corporation. The publication is printed by the Hologravure process and contains pictures of featured players, scenes from the new pictures, etc. The reading matter is principally confined to captions. D. W. Bartlett is responsible for the publication, which is highly artistic in conception and is admirably arranged and printed.

### AT FILM THEATERS

#### HALLO

In fidelity of atmosphere and simple charm, "The Vicar of Wakefield," in which Frederick Warde is featured at the Hialto this week, preserves all the qualities which characterize Oliver Goldsmith's classic novel.

Mr. and Mrs. Sidney Drew are welcomed back in one of their new comedies based on the funny side of domestic life, the sort of thing on which they base their universal popularity. "Serene of Index," the title of the scenic feature conveys nothing of the beauty to be found in the Oregon water falls which Robert C. Bruce photographed on his last trip to the Northwest. The topical digest completes the bill.

#### THE STRAND

Dainty Marguerite Clark, in "The Fortunes of El Fil," is the feature at the Strand for this week. The cast includes William Sorelle, John Salnopolis, Yvonne Chevalier and Jean Gauthier. The Prizma colored motion pictures are shown to the public for the first time.

#### OTHER HOUSES

44TH STREET.—"Joan the Woman."  
LYRIC.—"Honor System."  
BROADWAY.—"The Barrier."

## EXHIBITORS REVEL AT CONEY ISLAND

Brooklyn and Long Island Showmen Hold Grand Ball at Stauch's Pavilion

Except for the noise, the cold wind, the snow, the absence of the cries of "Hot Dog," "Free show now going on," "Try your luck," etc., Coney Island took on somewhat of its Summer gaiety on Feb. 21. The occasion was the ball given by the associated exhibitors of Brooklyn and Long Island in Stauch's Pavilion. Over a thousand film fans, exhibitors and motion picture stars, not forgetting a troupe of boy reviewers, journeyed down to the resort and the result was that the affair netted a profit of approximately \$1,200.

The most important event of the evening was the grand march, which was led by Douglas Fairbanks and Anita Stewart, followed by nearly all the picture players who were present, and everybody who was inclined to take a little exercise. The parade did not go around the hall more than three thousand times, consuming a lot of time that was interesting to the fans because it gave them an opportunity to see some of their favorite stars in person, but it did make the waiters mad, because while the march was in progress not a single order was turned in, which was emphatically not the case when there was no distraction going on.

When Douglas Fairbanks made his entrance into the hall all the lights were dimmed excepting those illuminating the American flag and outlining "Doug" in the spotlight, the band playing "Yankee Doodle" all the while, accompanied by an obligato of cheers. When Fairbanks reached his box he made a little speech, which was duly applauded. Considerable excitement was caused by Pete Milne demanding, in no uncertain tones, to have his coat checked. Mr. Milne was a tardy arrival at the ball because of the fact that the early part of his evening was given over to speech-making, the occasion being a prep. school dinner.

Violet Mersereau held her usual reception at her table and gave further evidence of her unbounded charm and good nature by giving a great many dances to the reviewers. Some of the other film folk present were Leah Baird, Mrs. Mersereau, Flora Finch, Edward Mullen, Al. Lichtman, Mr. and Mrs. H. H. Van Loan, Louis Blumenthal, Richard Travers, Louise du Pre, Harry Raver, Harry Morey, Ad. Kessel, Elizabeth Woodburn, Ray Gallagher and Kate Price, Pete Schmid and Bessie Zeidman.

## LEO WHARTON TAKES ISSUE WITH STATEMENT

Brains Needed More Than Money in Films, He Says

Pronounced issue is taken by Leo D. Wharton, of Wharton, Inc., with a statement attributed to Louis J. Seisnick, in his testimony before the Wheeler tax hearing, to the effect "that less brains are necessary in the motion picture business than in any other."

Mr. Seisnick is said to have illustrated his statement with the assertion that he started his company with \$1,000 capital and it cleared \$105,000 in ten weeks.

Mr. Wharton vigorously denies the virtue of the statement attributed to Mr. Seisnick. The local producer said that the motion picture industry has developed to the position where brains, not only money, are necessary to insure its success.

Mr. Wharton speaks of a number of large motion picture producing concerns which either failed or were "close to the wall," not because they did not have sufficient financial backing, but because the necessary brains were lacking.

Mr. Wharton says: "The motion picture industry has narrowed down to what might be called a survival of the fittest. It is not a question as to which producing concern has the most money behind it, but the one which produces in the best possible manner the cleanest and most suitable pictures that the public wants. This certainly requires brains."

### TRIES PERCENTAGE PLAN

Charles H. Streimer, manager of Greene's Feature Photoplays, Inc., 729 Seventh Avenue, which has obtained control of the B. S. Moss Picture Corporation's "The Girl Who Doesn't Know," for the State of New York, has inaugurated a percentage plan booking tour for this feature.

Several companies will be booked throughout the State, the first having begun with Washington's Birthday at the Regent Theater, Syracuse. It is expected that ten companies will be working throughout New York State shortly.

### IMPROVES SCREEN MAGAZINE

Forthcoming releases of the Universal Screen Magazine promise to be exceptional. The reason for the increased interest is a new method of compiling this popular feature, devised by Jack Cohn, its editor.

Mr. Cohn determined, after several issues had been released, to embody in the Screen Magazine a subject for men, one for women and one for children, thus catering directly to all persons who go to make up the audience of a theater. His next step was to find what particular subjects appealed most to these respective classes of patrons.

### HAMPDEN GIVES DINNER

Walter Hampden, who has a recognized international reputation as the great interpreter of the Good Samaritan, celebrated the close of his engagement with the Edward Warren Productions, Monday, Feb. 26, at the Ritz-Carlton Hotel, where he gave a private dinner to those who were associated with him in the cast of Mr. Warren's forthcoming state rights feature, now known as "The Transgressor."

At the dinner were present: Edward Warren, the producer of the forthcoming play, "The Transgressor"; Mrs. Lillian Warren, the art director; George Fitch, technical director; Henry Cronjager, camera man, and the members of the cast as follows: Sheldon Lewis, of "Iron Claw" fame; Charlotte Ives, who appeared with E. H. Sothern in "The Man of Mystery"; Marie Shotwell, featured in "Enlighten Thy Daughter"; and the "Witching Hour"; Harry Benham of the "Million Dollar Mystery"; Theodore Friebus, actor; and H. Z. Levine, business manager of the company.

### BOOK "THE CRISIS"

"The Crisis," the Sellig film version of Winston Churchill's wonderful American novel, which scored an instantaneous success at the Park Theater, New York City, was booked for the week of March 4 at Proctor's Grand Theater, Troy, N. Y., and for the week of March 12 at Proctor's Island Theater, Albany, N. Y.

From present indications it looks as though "The Crisis" will duplicate the success of the biggest money-maker of all, the other Civil War play, "The Birth of a Nation."



## MARY GARDEN SAILS FOR EUROPE ON SPANISH LINER

Goldwyn Star Depends on Her "Scotch Luck" to Carry Her Through

Mary Garden, grand opera's most famous star, who has just entertained motion pictures under Goldwyn auspices, sailed on Feb. 28 for Europe, with a shrug of her very famous shoulders for the U-boats and torpedoes.

All kinds of persuasions had been resorted to by friends and the Goldwyn officers in an effort to keep Miss Garden in America at least until international relations have shaped themselves more clearly, but without avail.

Miss Garden was a passenger on the Spanish liner Alfonso XII, which had very few Americans on her passenger list. The ship offered about the best facilities available, now that most of the passenger sailings have been canceled or suspended. The Alfonso's XII's destination is Vigo.

"If my famous 'Scotch luck' doesn't protect me," says Miss Garden, "I know of nothing else that will."

There are several reasons for the famous prima donna's return to France. She is going, first of all, to obtain gowns and costumes for her Goldwyn pictures, but she will not be able to order these in Paris until she receives cables from the Goldwyn officers informing her of the play selected for her screen debut by the motion picture fans of America.

## STUDIO IMPROVEMENTS INCIDENTAL, SAYS JESSE L. LASKY

Innovations at Hollywood Plant Accessory to "the Story"

According to Jesse L. Lasky the numerous improvements and innovations planned and carried out recently at the studios of the company of which he is head, are merely incidental to the main idea—the story.

"We have been adding a great deal to our equipment at Hollywood within the last few months and have instituted a number of innovations," says Mr. Lasky. "After adding a great tract of land to the studio yard itself, we proceeded to erect new buildings and to invest a large sum of money in the extension of our physical equipment at the plant. Practically every department in the place has been given a separate building of its own in order to facilitate its particular work."

"But all these improvements, great and important as they are, are really only incidental to the main idea which pervades the productive activities of the Lasky studio—the story. First, last and always, we must have a good story. Realizing this fact, we are bending our chief efforts toward the procuring of the best motion picture plots available. Believing that the adaptation of plays and novels is only a temporary expedient and that the true source of the motion picture plot must of necessity be the writer who is trained to the motion picture point of view, we have been building up a staff of writers carefully selected from those who have shown unusual ability along that line."

## ARTCRAFT EXPANDING Takes Over Entire Fifteenth Floor of Godfrey Building

As a result of the increased activities evidenced at the headquarters of the Artcraft Pictures Corporation in New York City it has been found necessary to seek larger quarters.

The entire fifteenth floor of the Godfrey Building, at 729 Seventh Avenue, in which the present Artcraft's offices are located, has been taken over and the preparation of an immense office suite is now under way under the direction of Al Lichtman, General Manager of Artcraft, and John A. Kent. The plans for the new quarters call for all modern improvements in office furnishings tending to assist the efficiency of the employees and it is expected that when complete the new suite will present a modern business establishment. Private offices are at present being fitted for the executives of the company and the building of a novel projection room is already well under way.

The suite will also include the offices of the Fairbanks representatives as well as the New York Exchange. Arthur G. Whyte, head of the local exchange, is already located in his new office on the fifteenth floor and it is expected that all other offices will be moved in in about two weeks. The floor space of the new establishment measures 90,000 square feet.

## "FATTY" EN ROUTE

Roscoe "Fatty" Arbuckle is making his transcontinental tour at the present time, a tour that will include practically every large city in the West, Middle West and the East, "coming home" as he calls it, "to Broadway," where beginning early in March he will begin making two-reel comedies for Paramount Pictures Corporation, which will be accessible to all exhibitors in the industry. Mr. Arbuckle left Los Angeles, Cal., on Wednesday morning Feb. 21, shortly after nine o'clock.



**PATHE**

Announces the most novel and absorbing story ever put into a motion picture serial

## MYSTERY OF THE DOUBLE CROSS

An adaptation of the story written by  
Gilson Willets and featuring

**Mollie King and  
Leon Bary**

Advertised in all the great Hearst papers and many others.

Produced by **ASTRA**  
Released March 18

## PRODUCERS' BODY RE-ELECTS OFFICERS

H. O. Davis Remains at Helm—Others Continue as Before

LOS ANGELES, CAL. (Special).—The Motion Picture Producers Association has started its second year with the same officers who have successfully piloted the organization during the past twelve months. They were all unanimously re-elected as follows:

H. O. Davis, vice-president Universal Film Manufacturing Company, president; Thomas Ince, New York Motion Picture Company, first vice-president; D. W. Griffith, Fine Arts Film Company, second vice-president; David Horsley, Horsley Film Company, third vice-president; Frank A. Garbutt, Morosco Photoplay Company, treasurer, and W. J. Reynolds, secretary.

President Davis and his fellow officers are immeasurably pleased at the excellent work accomplished by the Motion Picture Producers Association during the first year of its existence and are gratified particularly at the co-operation which has been extended to all of its members by the civic and industrial organization of California.

## IDEAL TYPES

McClure Stars Selected by Expert as Fine Examples

Shirley Mason and George Le Guere, stars of McClure's "Seven Deadly Sins," have been selected by Dr. Percy Norman Wil-

liams, the noted New York dental authority, as having heads that are perfect examples of the ideal American young men and young women.

Dr. Williams saw photographs of Miss Mason and Mr. Le Guere and wrote to McClure Pictures asking permission to use the pictures in a lecture to be delivered before the Maryland Dental Society in Baltimore. The pictures were made into lantern slides and exhibited before the society.

## "FORTUNE" PHOTOPLAY PLANS

The General Film Company has completed its plans for the release of "Fortune Photoplays," the series based on the pick of the stories that have appeared and will appear in the famous Street and Smith group of magazines. This four-reel series is in reality a five-reel cycle with all the action and interest that would be contained in pictures of this length compressed into one hour screen time. Commencing early in March one of those four-reel features will be issued weekly. General Film feels that this series is the most important ever announced for release by the company and feels sure that exhibitors will welcome it with delight. The titles of the first eight pictures are as follows: "The Inspirations of Harry Larabee," "Mentioned in Confidence," "The Devil's Bait," "The Main Spring," "The Yellow Bullet," "Clean Gun," "The Vengeance of the Dead" and "The Best Man."

William S. Hart will be seen in "The Square-Deal Man," a J. B. Hawks drama which makes Hart throw down his cards for a bit of a girl and thereby wins his greatest stake. Mary Maciver is the girl.

## METRO MARCH RELEASES

Metro Pictures Corporation will release four unusually strong screen attractions during March. The first of these will be "The Barricade," released March 5, produced by Rolfe Photoplays, Inc., with Mabel Taliaferro in the stellar role.

Second in the list of the month's releases is "The Mortal Sin," a feature screen production with winsome Viola Dana as star. This five-part photodrama has been written and directed by John H. Collins and produced for the Metro program by Columbia Pictures Corporation. It will be released March 12.

The March 19 Metro release is a picture version of Robert W. Chambers's famous novel, "The Hidden Children," with Harold Lockwood and May Allison as stars. Oscar Apfel directed this feature production for the Yorke Film Corporation, and the photography was done by Antonio Gaudin.

Lester Cuneo, Lillian Hayward, Lillian West, and Henry Hebert are among the prominent players appearing in the support of Mr. Lockwood and Miss Allison in "The Hidden Children."

"His Father's Son" by Channing Pollock and Rennold Wolf, which will be released on the Metro program March 26, has for its co-stars Lionel Barrymore and Irene Howley. George D. Baker directed this five-part feature production for Rolfe Photoplays, Inc., and it was adapted for the screen by June Mathis.

William H. Clifford, of the Monogram Film Company, has engaged Robert Gray to pilot "Shorty" Hamilton through a series of two-reel cowboy comedies, to be released on the Mutual program.



## HEROISM IN MOTION PICTURES

Patience, Fortitude, Endurance, Are the Things Which Tell the Story, Not Spectacular Feats

By MILTON SILLS.

Appearing in "Patria," International-Pathe.

It used to be a maxim in the theatrical business not to let the public in on the secret of certain "effects." How thunder and lightning were manufactured, how the beating of the rain and the howling of the storm were reproduced, how blood was made to gush from a wound were so many carefully guarded and inscrutable mysteries of the stage. That was in the palmy days. During the last twenty years, however, all this has been changed. The ever-active press agent has torn aside the veil, the bag of tricks has been opened up, and stage mechanism has lost its illusion.

In the midst of this process, it was the fate of the movies to arrive. The press agent told all, and before long the public knew how trains going four miles an hour were made to go forty on the screen by the simple expedient of turning the crank of the camera more slowly, how "double exposure" enabled a man to shake hands with himself or look down at his own figure six inches high rising out of a hat. They knew when they saw the adventures leap off a cliff to her death that in reality she had jumped not more than six feet off a papier mache rock in a studio and that the body they saw plunging through the air from a distance a moment later was only a "dummy." They knew that the thousand-dollar-a-week hero who floats off the top of the Woolworth Building with only a parachute between him and destruction was really a "double"—probably Rodman Law. And so—with a certain show of reason—they have come to doubt whether their

favorites are really the heroes and heroines they appear to be on the screen.

I should like to assure them that they are and they aren't. I am sure that Mrs. Vernon Castle, in "Patria," enjoyed her thirty-foot dive off the side of a steamer in her effort to escape a parcel of rascally Japs. It was a beautiful dive and no doubt she was more concerned with doing it neatly than with any feeling of the difficulty or heroism of it.

In a later episode, we are seen ringed about by flames on a schooner. Well, the flames were real, and they were very close and very hot. The make-up on Mrs. Castle's eye-lashes melted and ran; my hair was singed a bit and a spark lodged over an eyebrow and burnt into the skin before we could finish the scene and shin the rigging. But we knew the crew were loaded with fire-extinguishers, and that in any event we merely had to jump into the water for safety.

In short, rescue, hair-breadth escapes, fires, falls, and fights are just so much fun for the movie actor. But there is a heroism that does not appear on the screen, a silent heroism the public knows little about. And this is the real heroism of the movies. It is the heroism of patience, of fortitude, of endurance, of fatigue, and hardship, of being on the job at all times and in all weathers and sticking to it. And it is an essential part of the movie actor's life. It may be unobtrusive or it may be spectacular, but you will find it is always there.

## ANOTHER "POTATO" MATINEE

BAYONNE, N. J. (Special).—The "potato matinee" idea was worked here effectively last week by James Brennan, manager of Freder & Shea's Bayonne Opera House. Mr. Brennan wanted to do a charitable act for the poor people of the city. The plan he hit upon was carried out successfully. The picture show was advertised especially for children and every one who passed into the house had to drop two potatoes into the ticket chopper's box. In a few seconds the box was filled and soon a stack of spuds was growing off to one side of the lobby, roped off and heavily guarded by ushers and attendants.

Mr. Brennan estimated that there were seventy bushels of tubers in all. At \$3.50 a bushel this would bring the afternoon's receipts to about \$245. Later the gate was distributed among the city's needy by Poor-master William Wright.

## A SMASHING SCENE

One hundred and eighty quart bottles of wine are smashed in one scene in Henry B. Walthall's Essanay feature, "Burning the Candle." It represents the climax of the picture, in which the great star is shown renouncing the yoke of liquor which has all but wrecked his life. Mr. Walthall appears in the role of a young southerner, in New York.

## GENERAL FILM CHANGES

General Film Company has made several recent changes in its staff in order to further strengthen its service. H. H. Buxbaum, formerly manager of the New York branch office, has been appointed comptroller of the company in charge of the operations of branches. He is now in direct supervision over all General Film branches.

B. F. Lyons, formerly division manager for the International, has been made supervisor over General Film's West Central territory. He now has supervision over all sales of the following branch offices: Detroit, Chicago, St. Louis, Indianapolis, Milwaukee and Minneapolis. C. E. Shurtliff, recently Pathe's Cleveland manager, is now supervisor for General's East Central territory. Mr. Shurtliff now supervises all sales of branch offices in Cleveland, Cincinnati, Buffalo, Pittsburgh, Columbus, Wheeling, and Syracuse. He was formerly manager of the Cleveland, Cincinnati and Detroit offices for V.L.S.E. Charles S. Goetz, who was manager of International's Cleveland branch, has been appointed branch manager of General's office at St. Louis.

A well-known theatrical manager has remembered May Allison's beautiful voice and dancing ability, and offered her a most attractive offer as star in his new musical extravaganza.

# BEN WILSON

FEATURED STAR—UNIVERSAL

After seeing first 3 Episodes of

"THE VOICE ON THE WIRE"

New York Office ordered 10 more made at once. So we are off to Honolulu.

Some picture, some trip. Eh, boys? Stuart Paton, director.

Watch for me in "EVEN AS YOU & I," by Lois Weber.

Just released. A masterpiece.

# HENRY KING

PATHE BALBOA STAR

DIRECTING Little Mary Sunshine Stories

Releases—"Little Mary Sunshine," "Shadows and Sunshine," "Joy and the Dragon"

Coming—"Twin Kiddies"

# CHESTER BARNETT

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Address care DRAMATIC MIRROR.

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Technicolor Motion Picture Co. JACKSONVILLE, FLA.

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## NATIONAL ASSOCIATION OF ACTIVE THEATRICALITIES



### HEARING MARCH 14 ON SUNDAY OPENING

Senator Boylan's Bill to Be Considered at Albany

A hearing will be held at Albany, Mar. 14, on the bill introduced by Senator Boylan, relating to Sunday opening of film shows. The National Association will probably have representatives on hand at that time.

The Sunday closing situation in the State of New York continues quiet. The original fears of the motion picture people and the social workers interested in Sunday opening, that bills closing the theaters completely would be introduced at Albany, have proved unfounded. The only bills now pending before the Legislature provide for the opening of motion picture theaters on Sunday and not for their closing. Only one, that giving each community the power to decide whether or not motion picture theaters shall give Sunday performances, can in any way be looked upon as tending to regulate them. The others, and there are five or six in number, all amend the Sunday law to read: "This law shall not be considered as applying to performances of motion pictures on Sunday."

This has changed the situation regarding Sunday opening and instead of it being held advisable to push the issue in the courts to a decision before going to the Legislature, it seems likely that the National Association of the Motion Picture Industry which now has the matter in hand, will wait until the Legislature is over before pushing the Sunday closing case, as if one of the bills now pending is passed, there will be no need for a legal decision.

It is for this reason that the Bender case is being allowed to rest and also, why no action is being taken by John B. Stanchfield, and Judge Samuel Seabury, who have been asked to handle the matter for the National Association, toward any legal action.

It may be stated therefore, that there will probably be no court action in the Sunday closing matter for the present.

### FAVORABLE ACTION ON INDIANA OPENING BILL

House Committee Reports for Measure by Vote 11 to 2

A wire was received Saturday from Frank J. Rembusch, a director of the National Association, to the effect that the Sunday opening bill, passed by the Senate of Indiana by a vote of 27 to 19, had been reported favorably by the House Committee, the vote standing 11 to 2. The measure now goes to the House and then to the Governor who is said to be favorable. It is particularly significant of the results of the activity on the part of the Association and others, in that Indiana has virtually been a "closed Sunday" town for five years. Temporary measures have from time to time secured privileges for brief periods which have always been rescinded later. If this bill is finally passed it means there will be no further difficulty in the matter of Sunday photoplays.

### SATISFY GOMPERS PICTURE DID NOT ATTACK LABOR

Association Holds Private Showing of "Trooper 44" for His Benefit

The National Association of the Motion Picture Industry was last week able to demonstrate its usefulness in an interesting new way. Through its instrumentality the labor interests, represented by Samuel Gompers, president of the American Federation of Labor, were quickly freed from a misapprehension regarding a picture which was made of the Pennsylvania state police.

A short time ago, Mr. Gompers wrote to the National Association, enclosing copies of a set of drastic resolutions drawn up by the Allentown, Pa., Central Trades and Labor Council. This resolution stated that the film which was being made by the E. I. S. Motion Picture company, of which Dixon Boardman is president, presented labor as an unlawful and frightful monster. Mr. Gompers asked that something be done to prevent the projection of this photoplay.

The matter was taken up with Mr. Boardman, Frederick H. Elliott, executive secretary of the National Association, and a projection of the picture was arranged for Thursday. Mr. Gompers coming on from Washington to attend it. With him were Hugh Frayne, General Organizer of the American Federation of Labor, and

half a dozen other prominent labor men.

The picture, which was called "Trooper 44," was projected, and Mr. Boardman's contention that it had no application whatever to labor was fully borne out. The Pennsylvania police are shown in the picture as the background for the heroic work of "Trooper 44" and added much to the picturesqueness of the scenes, which were laid in the Allegheny Mountains. Mr. Gompers had no criticism whatever on the play after he had seen it projected.

It is interesting to note that Mr. Boardman was entirely ignorant of the opposition of labor to his film, and but for the good offices of the National Association, would probably have put it out and have met with opposition of labor to its projection in whatever theater it appeared, while labor on the other hand would have put itself in the mistaken position of opposing a picture which had nothing whatever to do with labor troubles, had the National Association not arranged to bring Mr. Gompers and Mr. Boardman together.

### TO HOLD QUARTERLY MEETING

The Board of Directors of the National Association of the Motion Picture Industry will meet for its quarterly session the third Thursday in March, that is, Mar. 15.

At the meeting of the Executive Committee held on Friday, Feb. 23, the Executive Secretary was instructed to send out a call and to announce that the meeting would take place at 11 A. M.

The meetings of the Board of Directors were held monthly up to December and the March meeting is the first of the quarterly meetings authorized by the constitution.

The following members were elected at the executive committee meeting to fill membership in their various classes. D. W. Griffith, Enterprises, producer Class A; Corson Cinema Company of Los Angeles, producer Class B; Submarine Film Company, producer Class B; Patheoscope Company of America, producer Class C. Pathe Exchange, Inc., changed its membership from producer Class A, to the distributor class. A number of individual memberships were also authorized.

### RECOMMEND NEW COIN

A fifteen-cent piece for the convenience of motion picture patrons will be recommended to the Comptroller of Currency of the United States by the National Association of the Motion Picture Industry. It has been demonstrated in actual practice that the chief difficulty with the fifteen-cent admission is the inconvenience to put down two coins when buying a ticket at the box office.

The first suggestion of the fifteen-cent piece came from John B. Freuler, president of the Mutual Film Corporation about a year ago.

### NEW MUTUAL PRESS SHEET

A new and special press sheet and advertising service has been instituted by the Mutual Film Corporation in connection with its release of production made under its policy of "big stars only."

This press sheet, compiled and prepared by the Mutual Film Corporation's publicity department under the direction of Terry Ramsaye, includes advertising suggestions drawn up by Walt Bloesser, motion picture advertising expert of the Chicago Tribune, music cues by Joseph O'Sullivan, a composer and musician of note, and art work by Irwin Henoch, artist in recognition in the field of advertising design and poster art.

This sheet lists for the exhibitor all of the accessories which may be obtained for use in the promotion of the pictures at any Mutual exchange. The music cue sheets are compiled to make them available and useful to the exhibitor quite independent of the scope or character of his music library.

The first of these service sheets has been issued on the first Marjorie Rambeau production from the Powell-Mutual studios, "The Greater Woman." The next to come will be on William Russell's American-Mutual production, "My Fighting Gentleman."

### PRAISE FOR SELIG'S "CRISIS"

William N. Selig has received the following interesting letter from Lottie Grimes Mitchell, of Birmingham, Ala. "I believe it was Franklin who said, 'Give praise where praise is due and deal out censure sparingly.' I saw 'The Crisis' at the Bijou Theater in this city. To say I was delighted with it conveys but faintly my appreciation of it. The scenes around the court house are very familiar to me. I was reared in that vicinity. It seems to me that the story is just as sweet and clean and high-minded as one can be. Each and every actor is splendid. Mrs. Brice is the sweetest old mother and so pretty in her widow's bonnet. Judge Whipple's deathbed scene is the best I ever saw. The wonderful scenes at Vicksburg are very interesting and bring home to me my father's daring feat of running the blockade of Porter's fleet. I think you have given the world a treat in this wonderful play."



## PICTURE COSTUMES AND COLORS

### Norma Talmadge, Selznick Star, Says Hues of Gowns Are Important

According to Norma Talmadge, now starring in Selznick's production, "Panthea," the problem of choosing colors in clothes is a vexing one.

To the average picture fan the fact that color plays such an important part in the production of a photoplay may seem odd. What difference can colors make, one is tempted to ask, when the picture is presented in black and white on the screen?

"That is what I am often asked by my layman friends," says Miss Talmadge, "but when they come to the studio they quickly understand why we have to be so careful in the selection of every gown and hat we wear. It is simply a matter of the chemical action of various colors on the sensitive photographic film. For instance, light blue photographs nearly white, whereas bright red photographs absolutely black and all intermediate shades have their different effect in photography. That is why so many of my gowns for the studio are the queerest looking things imaginable; they simply could not be worn anywhere else. The combination of colors I sometimes use are ridiculous in themselves but when photographed the gown gives an entirely different effect of light and shade and appears really becoming."

"This phase of motion picture art is little known to the average spectator but is one of the most important things a director has to know. The color scheme of the gowns is only part of it; there must be equal care in the selection of tints and shades in the furniture and scenic settings. Building a wardrobe for a new picture is great fun but requires real concentration. As I listen to the reading of a scenario for the first time I always have a pad and pencil handy to make notes of costume ideas that come to me as I hear the different scenes described. Then I have to think out all the details. Perhaps I have only a day to get four or five costumes ready, or again I may have ample time, but in either case they must be there by the time they are wanted and so must I."

"If I know it is going to be a hurry call I study my costume as I work the first rehearsal. If it is a costume play of another period books must be studied and authorities consulted. If it is a modern production I can get many of my ideas from up-to-date fashion books and shop windows. The actual work of making the costumes is often done in the wardrobe at the studio where a big staff of expert dressmakers and seamstresses is steadily employed."

"It is impossible to over-estimate the importance of 'dressing for the part.' It is part of the characterization of every role. Many an excellent performance has been spoiled by the star because of the inappropriate manner in which she garbed herself."

## NEW INCORPORATIONS

### Fifteen Amusement Enterprises Are Launched in New York State

ALBANY, N. Y. (Special).—Fifteen new amusement corporations having an aggregate capital stock of \$1,733,500 were granted charters by the Secretary of State last week. Most of the new enterprises will engage in both the theatrical and motion picture business. The list includes the Hammond Film Corporation of New York City having a capital of \$1,600,000, which is authorized to conduct a general motion picture film business.

The Eugene Walter Inc., has also been organized for the purpose of producing and exploiting plays and other stage attractions. It is capitalized at \$5,000.

The complete list of new firms follows: Sheffield Theatrical Specialties, Inc., New York City. Motion Picture and theatrical business. Capital, \$15,000. Directors, David Finkelstein, A. K. Ott, and Albert Sadacca, 1745 Madison Avenue, New York City.

The Morningside Players, New York City. Proprietors and managers of theatrical and motion picture enterprises. Capital \$1,000. Directors, Hatcher Hughes, Edward D. Dunn, and E. L. Reisenstein, 44 Morningside Drive, New York City.

Goodman Concession Company, Brooklyn, N. Y. To conduct general amusements. Capital, \$3,000. Directors, Sadie Goodman, Morris Masel, and Abe Sherman, 29 Bayard Street, New York City.

Equitable Booking Corporation, New York City. To conduct a general theatrical, vaudeville and club booking agency. Capital, \$500. Directors, De Witt Mott, Louis A. Buettner, and Louis J. Shearer, Gerard Hotel, New York City.

Hammond Film Corporation, New York City. To manufacture and deal in motion picture films of all kinds. Capital, \$1,600,000. Directors, Raymond Lynch, R. D. Hannah, and Robert W. Hathaway, 120 Broadway, New York City.

Eugene Walter, Inc., New York City. To provide for the production of dramatic, musical and other stage attractions. Capital, \$5,000. Directors, Frank J. Torrey, Cyrus D. Wood, and Eugene Walter, 145 West 87th Street, New York City.

King Amusement Corporation, Albany, N. Y. To conduct motion picture and vaudeville theaters. Capital \$1,000. Directors, Michael Apple, Hattie Apple, and Benjamin Apple, Troy, N. Y.

New Apollo Feature Film Company, New York City. To conduct motion picture and other theaters also motion picture studios. Capital, \$5,000. Directors, Ferdinand Newman, Nicholas Heun, and Hugo Malen-thau, 103 West 48th Street, New York City.

The Malone Grand Theater Company, Malone, N. Y. To manage theaters. Capital, \$50,000. Directors, Albert S. Hardy, Frank P. Meehan, and Thomas Cantwell, Malone, N. Y.

Iro-Scope Company, New York City. Motion pictures. Capital, \$10,000. Directors, Joseph Dunn, A. J. Clancy, and M. F. Walsh, 611 West 112th Street, New York City.

Henry Kreykenbohm, Jr., Inc., New York City. Motion pictures and other amusements. Capital, \$1,000. Henry Kreykenbohm, Jr., William P. Kreykenbohm, and George Kreykenbohm, 141 East 14th Street, New York City.

The Valatie Theater Corporation, Valatie, N. Y. To maintain theaters for motion picture attractions. Capital, \$1,000. Directors, Harry C. McNamara, E. K. McNamara, and Ellen M. McNamara, Valatie, N. Y.

Billy K. Wells Amusement Company, New York City. To conduct a general theatrical business. Capital, \$1,000. Directors, Billy K. Wells, I. Wiener, and Nathaniel J. Schneider, 701 Seventh Avenue, New York City.

Harwell Pictures Corporation, Nyack, N. Y. A general film and motion picture

business. Capital, \$20,000. Directors, Florence D. Harwell, Russell M. Sully, and Harry G. Kosch, 1600 Broadway, New York City.

Rex Theater, Inc., Queens County. To operate motion picture theaters. Capital, \$20,000. Directors, Frederick Schwacke, Minnie Schwacke, and E. L. Meyer, 128 41st Street, New York City.

GEORGE W. HERRICK.

## COLUMBUS IN FILMS

Martin Sabin announces that he has obtained important privileges from the Spanish Government in the making of his picture, "The Life of Columbus." He will go to Spain for the purpose of filming the scenes and will be given every courtesy and assistance in producing a valuable historical work. A French baron is said to be financing the project.

## UNIQUE TRIPS PLANNED

The De Forest Pryer Expedition to Central America and the West Indies, with headquarters at 90 West Street, is to institute voyages to those waters to take motion pictures, make research and obtain valuable scientific data. The Herald Films represent the motion picture department of the enterprise. A ship has been prepared, fitted for the work to be done.

## FILMS LIFE OF MOSES

Joseph Turner is to produce a motion picture of the "Life of Moses" and it is announced that Mme. Kallie will appear in the production.

## "THE CRISIS" AT ALBANY

ALBANY, N. Y. (Special).—The Better Movies Committee of the Albany Drama Society presented another historical film for the entertainment and edification of the members of the society Thursday, Feb. 15. The showing of the "Joan the Woman" film, with Geraldine Farrar, was so successful at the State Education Auditorium recently that William N. Selig offered his new feature, "The Crisis," this week for the benefit of the Drama Society. The picture made a strong impression and was enjoyed by a packed house. "The Crisis" is adapted from Winston Churchill's novel of the same name and screens the vivid pictures of the South in the period immediately preceding and during the Civil War. The presentation of this film was in line with the Better Movies Committee's campaign of endorsing the motion pictures that are of serious and historical interest.

GEORGE W. HERRICK.

## NEW PALLAS-MOROSCO PLAYS

There is a great diversity of themes in the four Pallas-Morosco productions which will be released by Paramount during the month of March, with Kathlyn Williams, Vivian Martin, George Heban, and House Peters and Myrtle Stedman in the respective stellar roles.

Political intrigue and a remarkable court story figure in "Out of the Wreck," in which Kathlyn Williams will star March 5. "The Spirit of Romance," in which Vivian Martin stars, is a light fantasy. "The Spirit of Romance" will be released on March 22.

George Heban's next Pallas picture is called "The Bond Between" and is scheduled for release on March 26. In this production the celebrated Italian character actor has put away the toga of the Roman and has assumed the role of a white haired Italian maestro.

House Peters and Myrtle Stedman co-star in "As Men Love" which is scheduled for release on March 29. In this dramatic production, Miss Stedman plays the role of a society butterfly whose fil-

# TRIANGLE

## RELEASES FOR WEEK OF MARCH 11th

**Fine Arts**  
**WILFRED LUCAS**  
in  
**"A Love Sublime"**

A fascinating and appealing story of a big hearted, hot-headed Greek steelworker, whose love knows no obstacles. A play that is full to the brim of thrills and heart-throbs. A play your patrons will want to see more than once. A play that vouches for the continuance of Triangle supremacy.

**Ince-Kay Bee**  
**ENID BENNETT**  
in  
**"The Little Brother"**

The second characterization of this wonderful new star. Miss Bennett's endearing appeal, her vivacity, her art, reach out from the screen and magically tell a living story. "The Little Brother" is a drama of the adventures of a girl-who who impersonates a newsboy. It is full of laughter and pranks; of plot and action, of real life and real people.

**Black Sunset Keystone**  
**CHESTER CONKLIN**  
in  
**"Dodging His Doom"**

A screaming farce that would make the Sphinx laugh. It's one great big riot of fun and action throughout, with a continuance of the rushing stunts that seem impossible. They ARE comest for Black Sunset. The exhibitor who passes Black Sunset-Keystone Comedies, passes opportunity without recognition.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

WORLD PICTURE BRADYMAN

**WILLIAM A. BRADY**  
in association with  
**WORLD PICTURES**  
presents  
**ETHEL CLAYTON**  
in  
**"The Web of Desire"**  
with  
**ROCKCLIFFE FELLOWES**  
Directed by Emile Chautard

tings broke the long-standing friendship between her husband and his chum.

## "THE DUMMY" FROM FAMOUS

The celebrated stage success, "The Dummy," which was one of the biggest sensations of two seasons ago, has been adapted for the screen by the Famous Players with Jack Pickford in the title role, and is scheduled for release on March 15, by Paramount.

It was this clever play by Harriet Ford and Harvey J. O'Higgins in which Ernest Truax sprang into fame overnight. It is an interesting coincidence that it marks the first appearance of Jack Pickford as a Famous Players-Paramount star in his own right, young Pickford having previously co-starred with Louise Huff in "Great Expectations" and "Seventeen."

## METRO FILMS FOR ALASKA

The tremendous popularity of Metro's serial, "The Great Secret," with Francis X. Bushman and Beverly Bayne as stars, and "The White Raven," in which Ethel Barrymore is the star, is strikingly shown by a telegram from Alaska just received at the offices of the Metro Pictures Corporation.

The message, which is from A. R. Thorne, the biggest motion picture exhibitor in Alaska, is a "rush order" for "The Great Secret" and "The White Raven." It will take several months to show these features in Alaska, where Mr. Thorne distributes them, and the expense will be enormous. But the Alaskan miners wanted the features not only because of their great merit, but because there are Alaskan scenes in each.



## VITAGRAPH TO "TEAM" POPULAR STARS

New Policy Announced—Earle Williams and Anita Stewart to Appear Together—Also Others

A new policy, going into immediate effect, is announced by Albert E. Smith, president of Vitagraph Company of America, and includes a new arrangement, or teaming, of Vitagraph's most popular players; a greater attention than ever before to the stories on which the features are based; a closer supervision of production by J. Stuart Blackton, director general of Vitagraph, and the continuance and extension of the thoroughly harmonious co-operation between the producing and the sales departments.

In accordance with these plans, there has been a cutting down in the Eastern studios of Vitagraph in Brooklyn and an increase in its Western studios in Los Angeles.

The Eastern directing staff, which will of course be under the personal supervision of Mr. Blackton, has been altered in its personnel so that W. P. S. Earle is now production manager. The other directors who will hereafter work in the Flatbush studios are Paul Scardon, Wilfrid North, Thomas Mills, Brinsley Shaw, Marguerite Bertsch, and Van Dyke Brooke.

In the Western Vitagraph studios, William Wolbert and William Duncan will produce features and serials. Lawrence Remon will continue there to turn out the "Big V" comedies. David Smith, who is just completing a successful series of one-

reelers, will be associated with and assistant to Mr. Duncan.

Following this change in directors and the locale of their work, a new arrangement of Vitagraph stars has been perfected.

Anita Stewart and Earle Williams, who even when they are starred alone are among the greatest of box-office attractions, will shortly resume their career of co-starring in Blue Ribbon program and special features.

Charming Peggy Hyland and virile Marc MacDermott will work together; Alice Joyce and Harry Morey, who have been co-starred in a number of recent Vitagraph productions, will work together in the future as a permanent team.

Dorothy Kelly, whose work in "The Secret Kingdom," caused her promotion to real stardom in Vitagraph features, and Evert Overton, long popular with theatergoers, will form another combination.

The new and generous arrangements have been made possible, it is stated, owing in a large measure to the great success of Vitagraph-V. L. S. E., of which Walter W. Irwin is general manager, whereby the Vitagraph Company is now able efficiently and profitably to distribute its features through its own sales organization.

## GAUMONTS PRAISED

Canvases Brings Eulogistic Replies from Exhibitors

Announcement was recently made that the Gaumont staff was kept informed of how the Gaumont pictures were pleasing exhibitors by a frequent post-card canvas as well as by reports through Mutual Branch Managers. The latest release through Mutual concerning which the Gaumont Company has made inquiries is the Mutual Weekly. This was by means of post cards, and the replies have been highly gratifying. This news reel owes

its popularity to the careful editing and quick handling of news, and also to the European connections of the Gaumont Company through which events of importance abroad are secured.

Here are some of the comments of exhibitors: "The Mutual Weekly is essential to my program. I would not be without it." P. W. Murphy, Garden Theater, Waterbury, Conn.—"I think the Gaumont Mutual Weekly has all weeklies beat." W. D. Scoville, Idle Hour Theater, Kansas City, Mo.—"The Mutual Weekly is a favorite and feature of my house. The Real Life too." E. C. Helman, Victoria Theater, Springfield, Ohio.

## PURPOSES OF PHOTOPLAY LEAGUE OUTLINED

President Blashfield Announces the Cardinal Points in Campaign

The advisory committee of The Photoplay League, through its president, Edwin H. Blashfield, in a letter to members has announced the cardinal points of its campaign to unite the motion picture patrons of the United States in an organization for the support of the best pictures that can be produced.

The League now numbers among its members a majority of the Governors of States, police department heads, Mayors, college presidents, teachers, branches of the Federation of women's clubs and other individuals and associations that have seen the wonderful vision of the motion pictures.

Mr. Blashfield emphasized the fact that the League is not an "uplift" or social organization in the accepted sense of that term. Its principal object is to organize the public throughout the country in support of "worthwhile" photoplays, for which, according to producers, there is not the demand that should be expected from exhibitors and patrons. In making the entire public the censor of what appears on the screen, The Photoplay League hopes to eliminate any possible demand for Federal, State or municipal censorship or the ineffective and usually destructive work of local associations. Particular care has been taken in the organization of the League to make it sufficiently comprehensive to embrace all activities along these lines. The local association may join with the Photoplay League and thus have the backing of a national organization which will greatly increase their local value.

The organization of the League is simple. It is self-supporting and has no business relation with any motion picture producing or exhibiting organization. It is a body of independent thought and action made possible by the interest and co-operation of public-spirited men and women.

The work of the League is confined to recommending good pictures and there will

be no attack on the "bad" films—this matter will be left to the police and local authorities. It is intended to meet the needs of that larger section of the public which realizes the tremendous power of the motion picture and its probable future from the civic, social, educational and entertainment standpoint. It has no desire to harass the men who are making a living out of the film industry, but intends to support them in their best work.

Careful investigation and reports of picture producing conditions show that the best pictures are not always the most profitable. The momentarily popular picture which may be the paying proposition, is often the class of picture you would not care to recommend to your friends. The Photoplay League believes that it has found a way to remedy this situation.

Another purpose of the League is to preserve films of permanent value in the public libraries and to encourage the production of such special historical, social and scientific pictures as are desired by members but which cannot be looked for in the ordinary way of business.

Branches of the League have been formed, or are in the process of formation throughout the country and arrangements have been made whereby local exhibitors will show the picture "recommended" by the League. Support of good pictures will thus be assured giving an adequate return to the manufacturer and exhibitor.

These aims, as expressed by Mr. Blashfield were endorsed by Adolph Lewisohn, Charles Dana Gibson, Prof. Henry Fairfield Osborn, Mrs. Ogden Armour, Cornelius Vanderbilt, E. H. Sothern and other members of the committee.

## "INNOCENCE" COMPLETED

The first of the pictures produced by Norval MacGregor under the banner of the California Motion Pictures Corporation has been completed so far as the photographic end is concerned and is now receiving its finishing touches in the cutting room of the "California" laboratories at San Rafael. According to studio reports, the picture will soon be sent East for its Broadway debut.

The picture is titled "Innocence" and was produced from an original scenario by Captain Leslie Peacocke.

## PHOTOPLAY FEATURES ON THE MARKET

Paramount Program		
Date	Title	Star
Feb. 10	The Fortunes of Fish—Drama	Marguerite Clark
Mar. 13	Sapho—Drama	Pauline Frederick
Mar. 13	The Dummy—Drama	Jack Pickford
LASKY		
Feb. 1	A Mormon Maid—Drama	Mac Murray
Feb. 6	Back to His Kind—Drama	Seamus Hayakawa
Feb. 12	The Black Wolf—Drama	Lon-Tellegen
Feb. 22	The American Consul—Drama	Theodore Roberts
Feb. 26	Winning of Sally Temple—Drama	Fannie Ward
Mar. 1	Those Without Sin—Drama	Blanche Sweet
Mar. 5	Castles for Two—Drama	Marie Doro
Mar. 15	The Prison Without Walls—Drama	Wallace Reid and Myrtle Stedman
MOROSCO		
Jan. 29	His Sweetheart—Drama	George Hoban
Mar. 8	Out of the Wreck—Drama	Kathlyn Williams
PALLAS		
Feb. 1	The Wax Model—Drama	Vivian Martin
Feb. 8	Her Own People—Drama	Lenore Ulrich
Mar. 22	The Spirit of Romance—Drama	Vivian Martin
Mar. 26	The Bond Between—Drama	George Rebin
Mar. 29	As Men Love—Drama	House Peters and Myrtle Stedman
PATHE GOLD BOOSTER FEATURES		
Thanhouser		
Feb. 4	A Modern Monte Cristo—Drama	Vincent Serrano, Thomas A. Curran, Helen Badgley, Boyd Marshall
Mar. 4	Her Beloved Enemy—Drama	Doris Grey, Wayne Aray, J. H. Gilmour, Gladys Leslie, Ernest Howard, Carey Hastings
Arrow		
Feb. 25	Crime and Punishment—Drama	Derwent Hall Caine and Marguerite Courtat
Astra		
Feb. 18	Her Life and His—Drama	Florence La Badie
Balboa		
Jan. 28	Twin Kiddies—Drama	Baby Marie Osborne, Henry King, Daniel Gilfeather, Henry Gray, and Loretta Becker
Feb. 11	Sold at Auction—Drama	William Conklin, Lois Meredith, Marguerite Nichols, Frank Mayo
Popular		
Mar. 11	The Empress—Drama	Holbrook Blinn, Doris Kenyon
Greater VITAGRAPH V. L. S. E., INC.		
Feb. 5	Money Magic—Drama	Edith Storey, Antonio Moreno and William Duncan
Feb. 12	The Courage of Silence—Drama	Alice Joyce and Harry Morey
Feb. 19	Kitty Mackay—Drama	Catherine Chisholm Cushing
Feb. 26	Arsene Lupin—Drama	Earle Williams
Mar. 5	Intrigue—Drama	Peggy Hyland, Marc MacDermott and Bobby Connelly
Mar. 12	The More Excellent Way—Drama	Anita Stewart
Mar. 19	Aladdin from Broadway—Drama	Edith Storey and Antonio Moreno
Mar. 26	The Heart of Sonia—Drama	Alice Joyce and Harry Morey
UNIVERSAL RED FEATHER		
Feb. 5	The Scarlet Crystal—Drama	Herbert Rawlinson, Betty Shale, and Dorothy Davenport
Feb. 12	The Terror—Drama	Jack Mulhall
Feb. 19	The War of Tongs—Drama	Chinese Cast
Feb. 26	The Girl and the Crisis	Dorothy Davenport
MUTUAL—AMERICAN		
Feb. 5	Where Love Is—Drama	Ann Murdoch
Feb. 12	Damaged Goods—Drama	Richard Bennett
Feb. 26	The Greater Woman—Drama	Marguerite Rambeau
Mar. 5	The Girl from Rector's—Drama	Ruth MacTammy
TRIANGLE Fine Arts		
Feb. 4	Jim Bludso—Drama	Lucas
Feb. 11	The Girl of the Timber Claims—Drama	Constance Talmadge
Feb. 18	The Bad Boy—Drama	Barron
Feb. 25	Stage Struck—Drama	Lillian Gish
Key-See		
Feb. 4	The Crab—Drama	Thelma Salter-Keenan
Ince		
Feb. 11	The Gun Fighter—Drama	William S. Hart

Feb. 18	A Princess of the Dark—Drama	Enid Bennett
Feb. 25	The Last of the Iagrame—Drama	William Desmond
BRADY—WORLD		
Feb. 5	A Hungry Heart—Drama	Alice Brady
Feb. 12	The Red Woman—Drama	Gail Kane
Feb. 19	A Square Deal—Drama	Carlyle Blackwell, June Elvidge, Henry Hull, and Muriel Ostriche
Feb. 26	The Family Honor—Drama	June Elvidge and Robert Warwick
Mar. 5	The Web of Desire—Drama	Ethel Clayton and Rockliffe Fellows
Mar. 12	Fascinating Olga—Drama	Alice Brady
Mar. 19	The Social Leger—Drama	Carlyle Blackwell, June Elvidge
Mar. 26	The Family Honor—Drama	Robert Warwick and June Elvidge
BLUEBIRD		
Feb. 5	The Mysterious Mrs. M.—Drama	Harrison Ford, Mary MacLaren
Feb. 12	The Reward of the Faithless—Drama	Wedgewood Nowell, Betty Schade
Feb. 19	The Man Who Took a Chance—Drama	Franklyn Farnum, Agnes Vernon
Feb. 26	The Saintly Sinner—Drama	Ruth Stonehouse
Mar. 5	The Boy Girl—Drama	Violet Mercereau
Mar. 12	Mutiny—Drama	Myrtle Gonzalez, Val Paul and George Hernandez
Mar. 19	Polly Redhead—Drama	Ella Hall
Mar. 26	The Gift Girl—Drama	Rupert Julian, Louise Lovely
METRO Pictures		
Relis		
Mar. 5	The Belle of the Season—Drama	Emmy Wehlen
Mar. 12	The Beautiful Lie—Drama	Frances Wilson
Feb. 12	One of Many—Drama	Arthur James
Yorks		
Feb. 19	The Promise—Drama	Harold Lockwood and May Allison
Mar. 19	The Hidden Children—Drama	Harold Lockwood and May Allison
Popular		
Feb. 26	The Secret of Eve—Drama	Mme. Petrova
Columbia		
Feb. 5	The End of the Tour—Drama	Lionel Barrymore
K. E. SERVICE		
EDISON		
Feb. 19	The Royal Pauper—Drama	Francine Larrimore
Feb. 12	The Heart of Texas Ryan—Drama	Bessie Eyton, George Fawcett
Feb. 12	Little Lost Sister—Drama	SELIG
Essanay		
Feb. 5	Skinner's Dress Suit—Drama	Bryant Washburn
Mar. 5	The Trufflers—Drama	Nell Craig
Mar. 19	Burning the Candle—Drama	Henry B. Walthall, Mary Charleson
ART DRAMA'S, INCORPORATED		
APOLLO		
Feb. 1	Rosie O'Grady—Drama	Viola Dana
Feb. 22	Pride and the Devil—Drama	Alma Hanlon
VAN DYKE		
Jan. 25	Her Good Name—Drama	Jean Sothern
WILLIAM SHERRILL		
Feb. 8	The Accomplice—Drama	Jack Sherrill and Dorothy Bernard
ERBOGRAPH		
Feb. 15	The Moral Code—Drama	Anna Q. Nilsson and Walter Hitchcock
FOX FILM CORPORATION		
Feb. 5	The New York Peacock—Drama	Valeska Suratt
Feb. 6	The Honor System—Drama	Milton Sills
Feb. 12	The Scarlet Letter—Drama	Stuart Holmes
Feb. 19	The Child of the Wilds—Drama	June Caprice
Feb. 19	The Tiger Woman—Drama	Theda Bara
Mar. 12	North of Fifty-three	Dustin Farnum
SELENICK		
Feb. 5	Panthen—Drama	Norma Talmadge
Feb. 12	The Argyle Case—Drama	Robert Warwick
Feb. 19	The Eternal Sin—Drama	Florence Reed
Feb. 26	The Price She Paid—Drama	Clara Kimball Young
ABTCRAFT		
Mar. 5	A Poor Little Rich Girl—Drama	Mary Pickford
Apr. 2	Broadway Jones—Com. Drama	George M. Cohan
UNITY SALES CORPORATION		
Dec. 15	Humanizing Mr. Winsby—Drama	
Jan. 15	Glory—Drama	
SERIALS or Series		
Jan. 14	Patris—Pathe	
Jan. 24	Girl from Frisco, "The Dominion of Fernandez"—Kalem	
Feb. 26	Grant, Police Reporter, "The Screened Vault"—Kalem	
Mar. 5	The Great Secret, "A Clue From the Klondike"—Metro	
Mar. 5	Pearl of the Army, "Flag Despoiler"—Pathe	
Mar. 5	The Seven Deadly Sins—"Sloth"—McClure	





It was a night of calm; through the open windows of the Cafe Nemo were wafted balmy airs, as of Spring. The Truculent Poet smiled his approval:

"Shiver my timbers," he exclaimed, "if this ain't a regular evenin' in May—an here it's February. I wish some of my California friends was here to smell that breeze—nothin' sweeter ever blew through the Golden Gate."

"Speaking of California reminds me," said the Gentle Critic, "that Billy Elmer, of the Lasky Company, has qualified for a real out and out pug, by means of some clever make up. You see, he plays with Fannie Ward in 'The Winning of Sally Temple' and his role is that of a professional fighter. So he had the barber clip his hair and shave 'scars' in his head. After he puts a beautiful polish on Jack Dean, in the film, anyone who sees the picture, they say, would be willing to bet any money that Elmer qualified for the Squared Circle."

The Poet grunted and drained his mug of ginger ale before replying. "I never told you chaps that I was once a great scrapper, did I?"

"You—in the ring?" The Man in the Corner, sniffed disdainfully. "All the fighting you've ever done has been with your tongue, I'll warrant," he declared.

The Poet glared at him wrathfully. "I'll bring photos to prove it next time," he said, "but here's how it was: You see, I shipped as foreman hand under a bucko mate on the Lakes—that was before I got to be a master and sailed the Parody."

"There was bad blood between me and the mate almost from the start off. One day, when he thought I wasn't lookin', he aimed a blow at me with a belayin' pin and I caught it in mid air as he let fly. Then I lit into him. We wiped up the deck fore an' aft, but finally I got him subdued an' the crew formed a ring around us. The Captain was drunk and the second mate was ashore on leave. So nobody interfered. Well, sirs, I had my revenge. I sat on that bucko mate's chest an' read eleven of my latest poems to him. At the end of the seventy-first verse of the eleventh poem, he gave in."

"You win," says he, "I promise anything if you'll only stop."

The crew let out a cheer and even one or two what had succumbed to my verses, revived enough to join in. After that, the mate was as quiet as a lamb an' used to keep out of my reach. He was afraid of my good right arm."

"Arm nothing," said the Critic; "he couldn't bear to think of bearing any more of that junk you dignify by the name of poetry."

"Your speaking of California," put in the Orator, "recalls that Mary Garden, now a Goldwyn star, when she was on the Coast, stopped at a hotel in Frisco. The first morning after her arrival she was startled when after she rung the bell, a Japanese boy entered the room unceremoniously."

"Mary dived for the covers and said, sternly: 'I rang the bell three times, for a maid.'"

"Yes-a-mam," grinned the Oriental, "me she!"

The Poet nodded interestedly. "Them little swabs," he said, "is pretty cute. I had one as a steward on the Parody when she was in passenger service on Lake Erie. His name was Harikari Nogonoto. I used to call him Harry for short. He hadn't been to sea before an' he wasn't feelin' very upish when we struck some heavy weather."

"Finally the little swab came to me in the salon an' says:

"Hon, and disgraceful Captain, the soil under your august feet is not happy." He extends his hand, which he'd been holdin' behind his back, and in it he was holdin' a hammer. 'If deceitful Captain please,' he muttered, lookin' pale and white, 'immediately to pound worthless servant on head.'

"What for?" sez I, in surprise.

"Because it will feel better than present day sickness of sea which have got," he answered."

"Terry Ramsaye has got to quit this sort of thing," declared the Critic, as he presented a sheet of paper bearing the following:

Charlie Chaplin has little peculiarities in naming objects he is employing in his pictures. For example, instead of calling the policeman's club he used in "Easy Street" by its familiar name, he perpetually referred to it as a "truncheon." Whereupon each time he uttered the word two or three "extras" left the set, thinking he had called a halt for luncheon.

"I don't think that's half bad," asserted the Poet, "but here's somethin' what was handed to me from Famous Players that makes my poems you're allus laughin' at seem like reg'lar Shakespearean gems: It's what they call an acoustic an' they say as how Miss Clark hasn't quite recovered from the effects yet:

TO MY VALENTINE GIRL—MARGUERITE CLARK

M—yriad faces have I seen  
A—luringly smiling from the screen  
R—egistering every known emotion,  
I—alms my sincere devotion;  
U—ntil from my brain awhirl  
E—merged a composite Valentine Girl.  
R—uby lips that curve with charm,  
I—nnocence that knows no harm,  
T—eeth whose whiteness is a joy,  
E—yes that win us, man or boy.

C—urly that frame a witching face,  
L—aughter, tho' silent, filling space,  
A—rtist she is from fingers to toes,  
R—ecords are broken wherever she shows,  
K—indling great flames from the tiniest spark.

My Valentine Girl is Marguerite Clark.

"Well," said the Orator, "I guess we've heard the last from Pete Schmid about that camel, Adam, of Mary Pickford's. He says that they've sold the beast and sent it up to Bridgeport. Pete has the audacity to add that the parting between Little Mary and her beloved Adam was sad indeed."

The Poet ruminated: "Yep," he said, "Pete has a leanin' for stories about dumb critters. I reckon it's because he's so big, he takes a kind of pity on every helpless animal he sees."

"You don't mean to say Pete's bigger than a camel, do you?"

"Well, he's some man, as you know. But he has a kind heart, as I have cause to remember. I recall the time he was standing in his fur-lined overcoat on a winter day down by the Battery when all of a sudden a little girl came along cryin'. She was poorly dressed and looked so forlorn that Pete stops her an' says, 'Little girl, what can I do for you?' The little one looked up at him with tears runnin' down her cheeks and told him a long story about how she'd been deserted by her parents and hadn't no place to go. Pete just put his hand into the pocket of his fur-lined coat and brought out—"

"A five dollar bill, I suppose," said the Critic sympathetically.

The Poet looked at him and shook his head.

"No, s'ree," he answered, "he put his hand into his pocket, as I said afore, and brought out a nice rice pudding which he handed to the little girl."

Whiss! A loaf of French bread caught the Poet on the ear and he subsided suddenly. While he remained in concealment the others of the Cormorant's Club quietly filed from the door into the peaceful calmness of the springlike night.

## BIG METHODS IN SMALL TOWN

George Cohen, manager of the Good Theater at Beacon, N. Y., has proven the point that big town exhibitor enterprises can be successfully followed in smaller communities. He has booked for his town the International serial, "Patria," with Mrs. Vernon Castle, and announced through the local newspaper that on the morning of the first day's showing he would hold a private exhibition of the first episode of "Patria" for the press, city officials and prominent club and society people. This he conducted along the lines of the big gatherings which have been held in New York, Washington, Chicago and other large cities.

Beacon is a Hudson River town, which during the war of the Revolution was an important strategic point in the nation's defense. Hence local pride is still greatly centered in historic and patriotic subjects.

At once the stirring scenes of this wonderful photoplay aroused a responsive feeling in the hearts of all and Patria was accorded a splendid reception. It also immediately gained official recognition from the leaders in the town's political and social life.

This showing, coupled with the newspaper co-operation which it aroused, has insured for the theater a record business with "Patria."

## ALASKA'S PARAMOUNT PIONEER

To stage a motion picture show with the same care as the big houses of the metropolitan centers; to put before the people a feature program that displaces combination vaudeville and pictures and raises the admission from 15 cents to 25 cents; to manage an exact to-the-minute schedule—in fact, to give as good a show as one can see in Seattle, Chicago or New York, is the credit that goes to our exhibitor, Mr. W. H. Thompson of Juneau, Alaska, a town of 5,000 souls.

The Dream seats 340, has a crack four-piece orchestra, 3A projection and a service that is flawless.

Mr. Thompson advertises in both daily papers every day, besides he mails out 500 copies of Picture Progress once a month and heralds on every show. "The mailing list is the thing," says Mr. Thompson.

Mr. Thompson opened the Paramount service over a year and a half ago with "Tess of the Storm Country." He had been playing vaudeville and pictures for 15 cents, but discontinued vaudeville and raised the price to 25 cents on "Tess" and has never played a Paramount Picture for less, and neither has he returned to vaudeville. He uses the entire Paramount program and reports a tip-top business every day.

## RECEIVES FLATTERING OFFER

June Elvidge, who has been contributing a number of remarkably vivid "vampire" personalities to World-Brady picture plays during the past few months, has received an interesting offer to transfer her field of artistic endeavor to France and the Société Générale des Cinématographes Eclipses—otherwise the Eclipse Cinematograph Company. The proposition came to Miss Elvidge through M. Louis Meranton, the principal director for the French corporation, who was in New York recently for a few days in connection with the American rights for Mme. Sarah Bernhardt's new photoplay, "Mothers of France."

## PICTURES U. S. TROPICS

Did you know that at one place only in the United States is there real tropical vegetation? Florida and California have what is called "sub-tropical" vegetation. In the Coachella Valley, which lies near the northern end of the Salton Sea lies Palm Springs, 220 feet above sea level. Palm Springs is an oasis surrounded by forbidding desert. Here is a riot of tropical vegetation where grow lemons weighing two and a half pounds, enormous fig trees, mammoth grape fruit and oranges. Six miles from there lies Palm Canyon, where are found hundreds of palms, some of them more than seventy-five feet high. Here are plants and trees like those of Central America rather than of the United States. A beautiful little stream flowing through the canyon and mysteriously disappearing in the same is responsible for this verdant oasis. The Pathe-Combittone Expedition, which is visiting many unusual places, in order to get motion pictures of them, took the first motion pictures of Palm Canyon which have ever been taken.

## NEW VIVIAN MARTIN PLAY

Vivian Martin, who scored such a tremendous success in the recent Pallas-Paramount adaptation of G. Vere Tyler's popular story "The Wax Model," is the star of "The Spirit of Romance," which was written especially for her by George Hopkins. It is scheduled for release by Paramount on March 22.

Though no special claims are made for "The Spirit of Romance" as a spectacular picture, as a matter of fact some of the settings which were used represent a tremendous value.

In the cast supporting Miss Martin, there are some of the best known names on the screen; among them the popular Collin Chase, Herbert Standing, George Fisher, John Hurton and Elinor Hancock. The production was staged under the direction of E. Mason Hopper.

## "CIVILIZATION" PAYS

The Garden Theater, Grand Rapids, Mich., of which A. J. Gilligham is the owner, recently booked the Thomas H. Ince spectacle, "Civilization," and found that the picture was so much liked by the public that it took in over \$1,000 a day at the ordinary prices.

The same kind of business is attending the spectacle all over the country.

## IN THE STUDIOS

AFTER completing work upon "Back of the Man," the Triangle-Kay Bee play in which she is being starred, Dorothy Dalton invited Enid Bennett to accompany her on a trip to the top of Mount Baldy, near Los Angeles, for a few days of strenuous exercises.

JANE COWL's ability to weep, that remarkable "catch" in her voice and the emotional depths to which she has been able to penetrate have long been subjects for study by the factors in the American theater and upon one occasion for satirical reproduction by George M. Cohan. Miss Cowl is now a Goldwyn star.

AN echo of the success which came with the production of the famous American-Mutual serial, "The Diamond from the Sky," was heard in the American studio this week when a letter was received from The Kinema Record, the leading photoplay magazine of Tokio, Japan.

"I beg to inform you," stated Yukiyoichi Sigeno, its editor, "that the first four reels of your long serial, 'The Diamond from the Sky,' are now being shown very successfully at the Kinema Club, leading theater in Tokio."

EDWARD EARLE, former star of Edison productions and later feature player with Metro, has been added to the cast of "God's Man," the ten-reel super-photoplay being produced by the Frohman Amusement Corporation.

## "THE ETERNAL SIN" COMPLETED BY BRENON

Norma Talmadge to Appear in Selznick Picture Shortly

Herbert Brenon has completed "The Eternal Sin" for Selznick Pictures. The last scene in this unusual photodrama was taken at the Brenon studio last Tuesday and within twenty-four hours Mr. Brenon had packed up the entire negative and taken it to Atlantic City. A moving picture theater has been engaged in that city and will be used by Mr. Brenon every morning for the next few weeks in cutting, assembling and titling his picture.

Norma Talmadge, whose recent appearance in the photoplay, "Panthea," was one of the great successes of the season, has nearly finished her second Selznick-Picture production, entitled, "The Law of Compensation." This story was especially written for Miss Talmadge by Wilson Miner, the noted playwright who was co-author, with the late Paul Armstrong, of "Alias Jimmy Valentine," "The Deep Purple" and "The Greyhound."

## ANITA STEWART IS A HIT IN CHICAGO

As "The Girl Philippa" She Is Greeted by Great Crowd

Anita Stewart, in the role of Philippa, the heroine of Robert W. Chambers' most popular character in fiction, "The Girl Philippa," has captured Chicago even as she did New York.

Notwithstanding the world's record of box office business established at the Rialto Theater, New York, when "The Girl Philippa" appeared there, the reception accorded the production in Chicago was even more remarkable, for abnormal weather conditions prevailed at the premier of "The Girl Philippa," at the Ziegfeld.

Chicago was suffering, as it has not in five years, in the grip of an icy gale that drove the mercury to fifteen below zero the day of the initial performance of "The Girl Philippa" in Chicago. Yet the production drew a capacity audience of the city's most representative people in social, artistic, and business circles.

Among the first-nighters, who thereupon were chosen members of the Arctic Club, were Mayor and Mrs. William Thompson; Thomas D. Knight, president of the South Side Elevated Railroad; Alexander H. Revell, president of the famous furniture company of that name; Julius Rosenwald, president of Sears Roebuck and Company; Mrs. Ernest Hamill, whose husband is president of the Corn Exchange National Bank; Mrs. MacLay Hoynes, whose husband is state's attorney; Howard F. Gillette, president of Merrill Cox and Company; Hugh McBirney Johnston and Morris L. Johnston of the National Lead Company, and many others of equal prominence.

## MUTUAL RELEASES "JIMMY DALE"

"Jimmy Dale, Alias the Grey Seal," a series of sixteen two-reel detective story pictures, each complete, is to be released by the Mutual Film Corporation, beginning March 23.

The announcement comes from the Chicago offices of President John R. Freuler of the Mutual following a series of conferences and negotiations between the Mutual and Jules Bernstein, vice-president of the Mouth Film Corporation which produced the Jimmy Dale series.

The pictures star E. K. Lincoln, who appears in the title role, together with Paul Panzer, Edna Hunter and Doris Mitchell.

## SEAY ADAPTS PLAY

Charles M. Seay has adapted, for President Harry Haver, of Apollo film, a five-reel feature from Ed. Ellis's playlet, "The Suicide." Seay has been devoting his time to writing and is now at work on a commission to turn out a seven-reel States right feature.

EDWARD SMALL has signed Edith Hallor, with the Art Drama Film Co., to appear in their forthcoming productions.

In these days when parents are so justly solicitous that their children see only motion pictures especially adapted for the juvenile mind and when, apparently, they have so much difficulty finding suitable films, "The Royal Pauper," an Edison feature released through Kleine-Edison-Seligman Service, stands out like a beacon light.

VICTOR L. SCHERTLINGER, who has been musical director for Thomas H. Ince for several seasons, has become a full-fledged director of production. Schertlinger has been entrusted with the responsibility of filming the first Triangle-Kay Bee production in which Charles Ray will appear in fulfillment of his new contract, and is now at work making the early scenes of the subject.